VOGUE

Autumn Fashion Collections

Colour Plans

Wardrobe Plans

VOGUE
Incorporating Vanity Fair
SEPTEMBER 1, 1944
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-this is my war, too.

Colonel Oveta Culp Hobby of the Women's Army Corps says: "By joining the WAC, American women can help in an important way to bring our soldiers home sooner. "The call is urgent. Hundreds of thousands of women are needed in the WAC at once. . . . This is a challenge which American women should feel proud to answer *now*."

JOIN *the* WAC

Wamsutta hopes to have enough Supercale sheets and pillowcases for all Uncle Sam's nieces when they come home again. And enough, too, for all you war brides who have never had your full share of Wamsutta Supercale — the famous, fine, long-wearing "Trousseau Sheet of America."*

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Wamsutta

SUPERCALE SHEETS

*REG. U.S. PAT. OFF.

Springfield Blankets . . . Wamsutta-Somerset Towels

Bonwit Teller

NEW YORK AND WHITE PLAINS

The genius-tailor creates a truly great town suit for Fall, but see, how softly done. Ducharne's luscious fuchsia or black pure wool, the jacket all pretty, stitched scallops, fitted as only Mangone knows how. Worn with Mangone's black bow-blouse. Suit, 98.95

Suit Salon, Fourth Floor

FIFTH AVENUE AT FIFTY-SIXTH STREET, NEW YORK 22 • ALSO WHITE PLAINS

Vogue
September 1st, 1944

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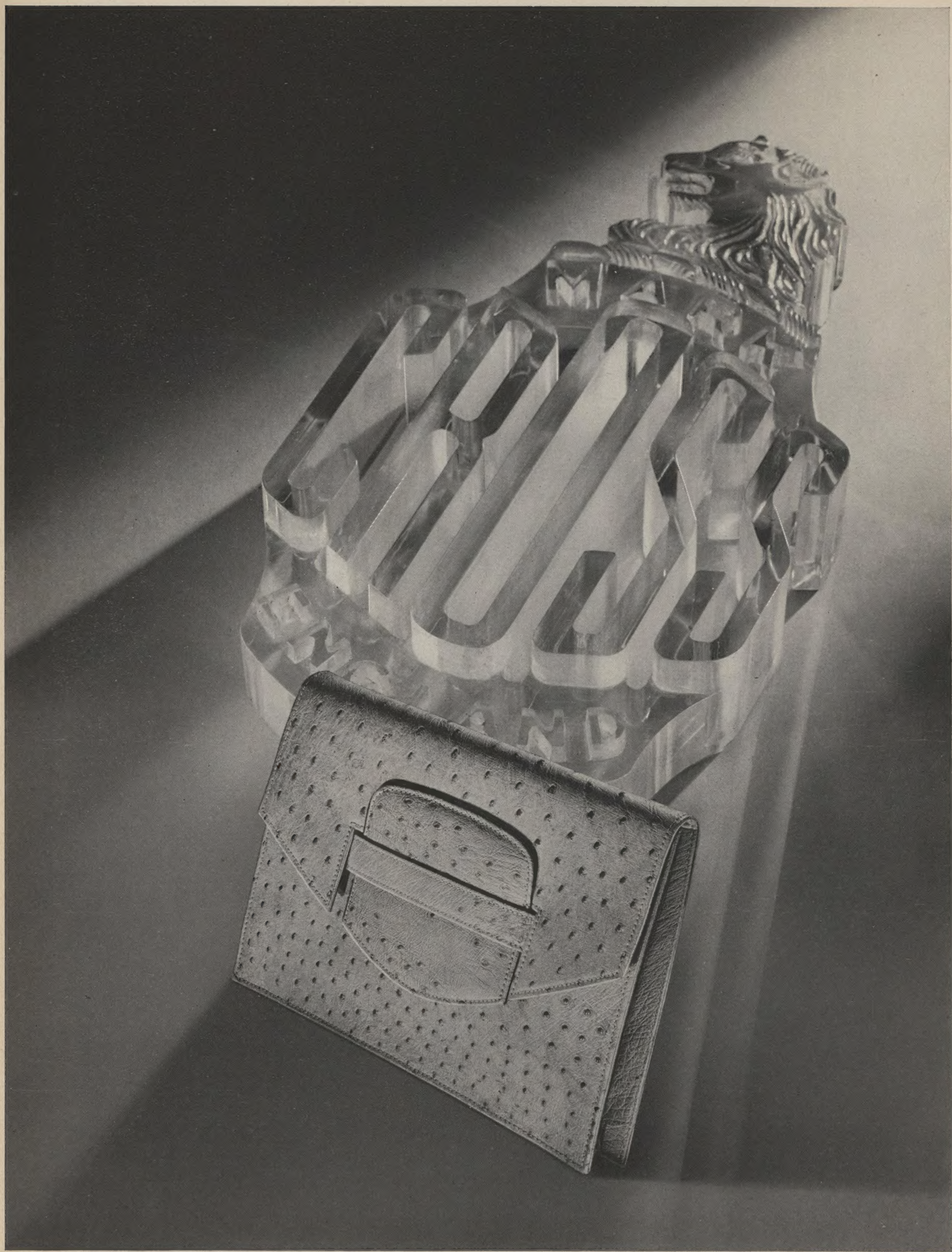
Vol. 104, No. 4
Whole No. 1727

You'll be wearing real evening dresses again.
Lord & Taylor, New York and Manhasset



MARK CROSS ARTICLES OF FINE LEATHER · FIFTH AVENUE AT 52ND, NEW YORK

George Platt Lynes

Our Young-Timers hit a new stride with their own collection of Bendel Originals.

Left: black or brown rayon crepe with dazzling sleeves. 29.95

Right: broad-shouldered wool — bright green, violet, red, grey, black. 39.95

Henri Bendel
10 WEST 57
NEW YORK 19 NY

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Hansen Bang

News in every line of this coat . . . tapering waistline, skirt that swings gently to the wind, glossy cord set in at shoulder and belt. Characteristic of our new coats. In black wool. **125.00**

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FOR THE NAME OF THE SHOP IN YOUR CITY...WRITE
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Ann Sothern

in "MAISIE GOES TO RENO"

A Metro-Goldwyn-Mayer Picture

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You're Beautiful

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*Pan-Cake...Trade Mark Reg. U.S. Pat. Off.

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if you're Short
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ON THE PLAZA • NEW YORK 19
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

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a frost-and-fire fragrance,
sudden and tingling,
warm as a flame,
and destined to create a legend of loveliness about you.
1 oz., $12.75, plus 20% Federal Tax.

Anthony Blotta's *new beltless tunic dress—low hipline, softly fitted waist and fine broad shoulders, in black wool. $89.75*

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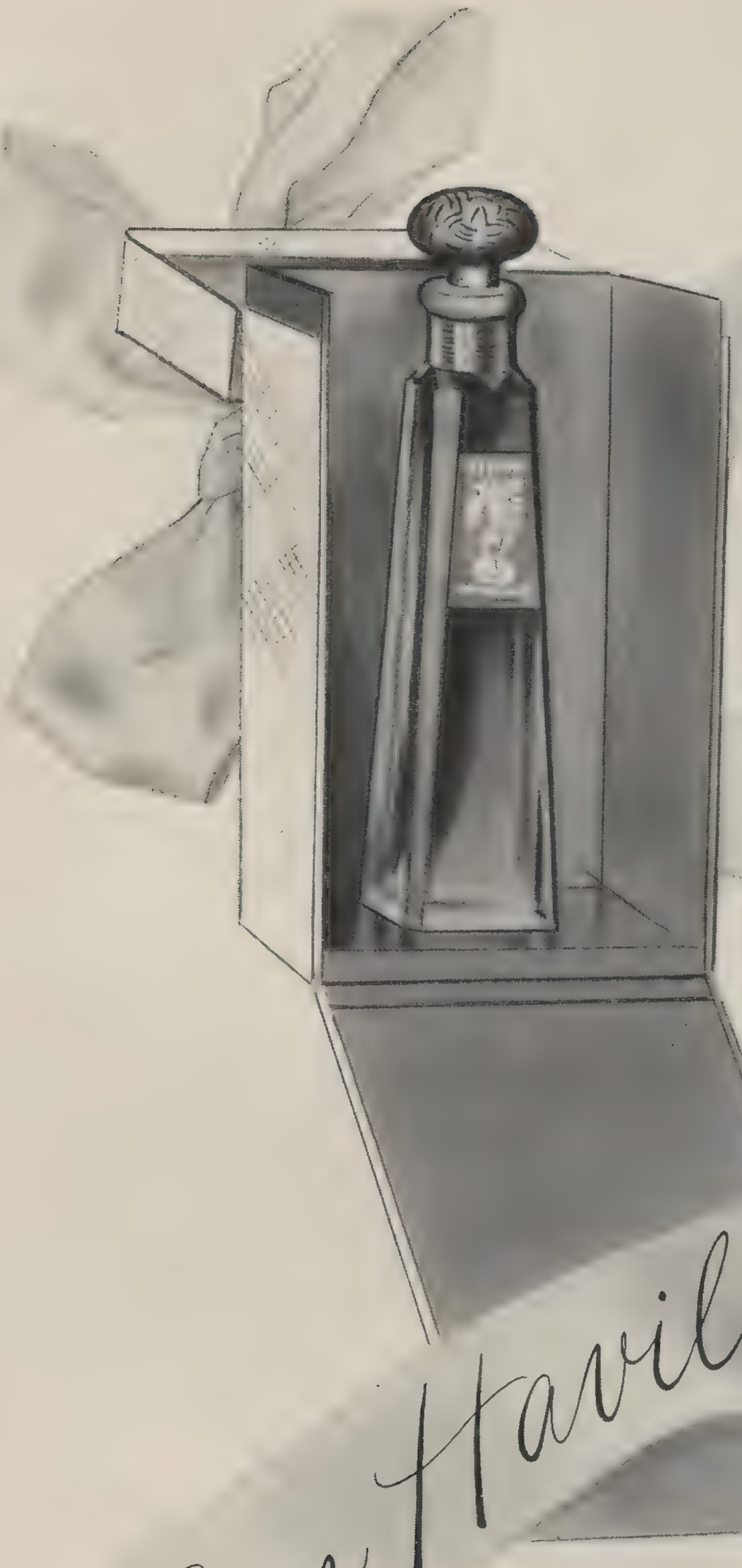


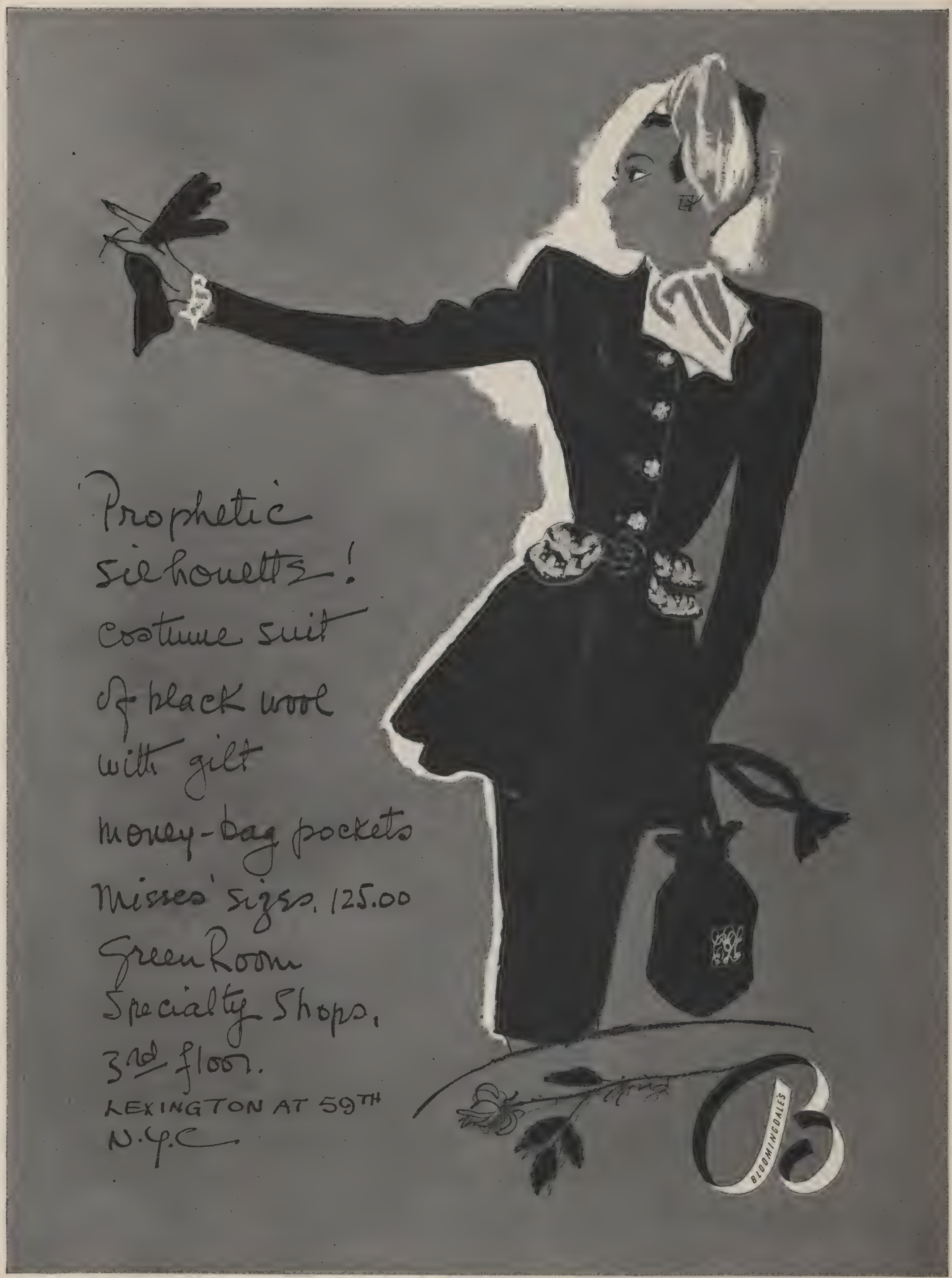
Perhaps

by Ann Haviland

A perfume of subtle distinction

$5.50 to $35.00 (plus fed. tax)

PERHAPS . . . PEUT-ÊTRE . . . TRADEMARK REG.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silhouette!
costume suit
of black wool
with gilt
money-bag pockets
Misses' sizes. 125.00
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Bright Forecast Scarlet Slipper, Windsor

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QUALITY
RAYON FABRIC

Piquantly pretty, slightly spicy . . . this Corette Original.
Lovely scalloped applique, accented with fine embroidery.
With bias top, straight-cut skirt. About $3.

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Suit by Handmacher in a Pacific Craft-Fabric by

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FRED A. BLOCK HAT

TOWN *and* TURF Urban approach to a country fashion . . . for casual elegance outdoors. In all wool diagonal tweed. Gold, green, powder blue and natural. The suit, 69.95. The twin plaid coat, 69.95.

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silver fox . . . bred for the snowy
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COSTUME
ROOM
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ST. LOUIS
Very neo Victorian in feeling: this
four piece shoulder cape wool suit
in red and black checks. Its long sleeved
blouse is of red rayon crepe.
A Ben Reig Original
designed by Omar Kiam

THE HOLLYWOOD STARS YOU KNOW USE *Overglo* BY WESTMORE

The sensational new Liquid-Cream Make-Up created by the Westmores, the men who make up the Hollywood stars!

TONIGHT...today...in just one minute... look your loveliest! Apply one drop of Westmore's new liquid-cream Overglo before you powder and rouge. See how this new type of make-up camouflages large pores and little lines. Yet never gives a mask-like appearance... never flakes on the skin nor cakes in the pores. Watch it add youthful radiance as it goes on evenly, without streaking. Enjoy a smooth, well-groomed, flawless-looking face-do all day...or night. *Not a cake ...not a cream, Overglo cannot cause dry skin.* Rather its lanolin and oil base is gently emollient. Protects against dust and weather, too. Easy fingertip application. Six skin-flattering shades. Economical! One bottle lasts for months. $1.50, plus tax.

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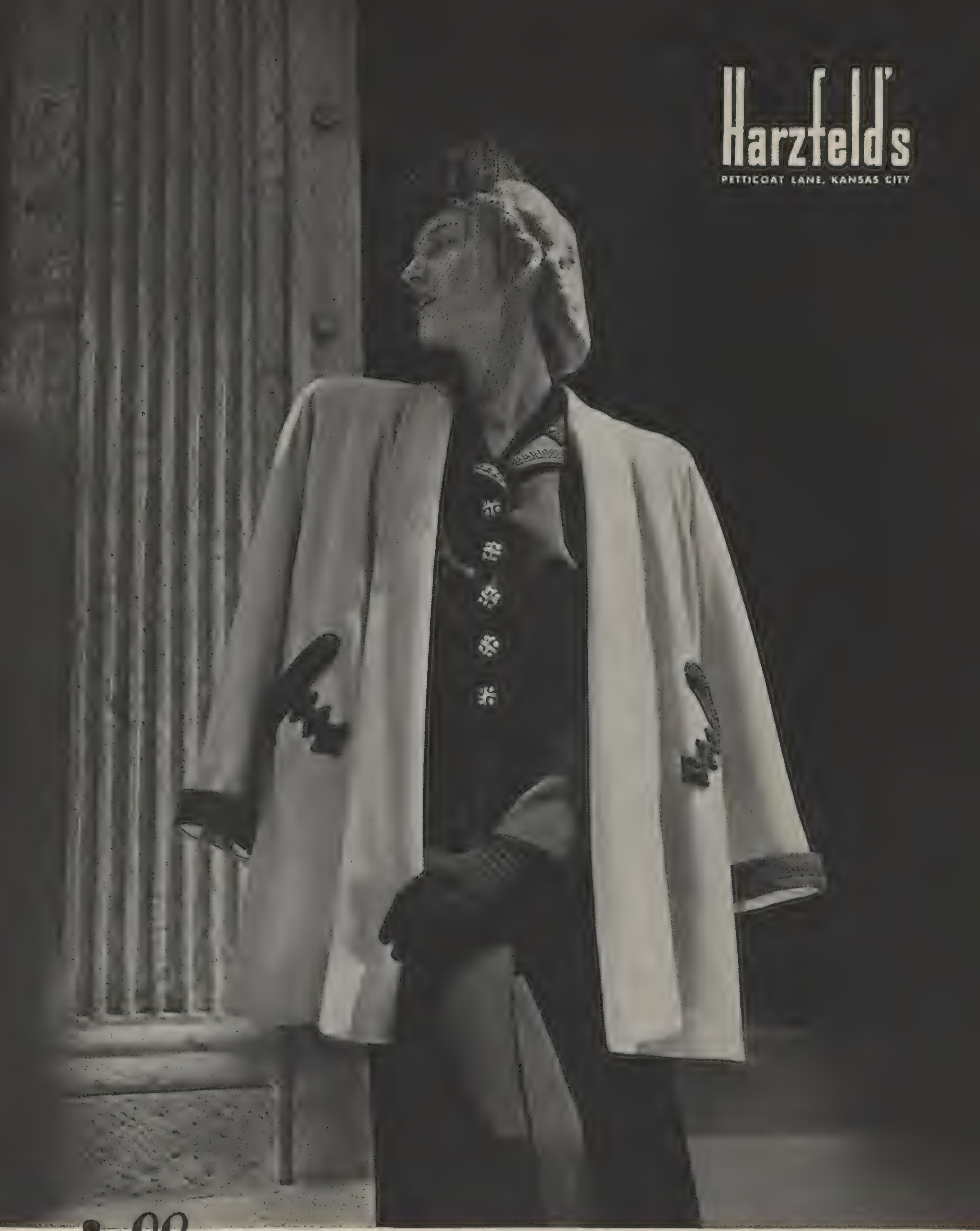
Star of the Warner Bros. Picture

"THE DOUGHGIRLS"

Perc Westmore *Director of Make-Up at Warner Bros. Studios in Hollywood, who, with his brothers, Wally and Bud, created new liquid-cream Overglo—and thereby a whole new trend in make-up. Today women everywhere are echoing the stars of stage and screen who first discovered that you never see an Overglo Make-up... only a lovelier you!*



jablow Original in Forstmann wool, with its brief topper trimmed in braid to echo the braid touches of the suit.

Originals by Rath

In the Precious New Rathcalf

The most incredibly supple, petal-soft calfskin imaginable! Rathcalf is the aristocrat of all calfskin — *precious as a jewel today.* And worked with that elegance of line and exquisite detail that distinguish all Originals by Rath . . . . *We are proud to bring you handbags of Rathcalf* — in black only . . . from $22.50 to $69.50.* Those shown, $29.50 to $49.50.* These bags may also be had in all colors, in other leathers. . . . Other Originals by Rath, in leather and snakeskin — Rath specialties — from $18.50 to $69.50.*

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WITH THE MOST TREASURED NAME IN PERFUME...

CHANEL

Save for the Future
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The winter suit that is a costume in itself—untrimmed but important, built to be worn alone. Artists' fingers laid one lovely Juilliard color on another to create this masterpiece of the flared tunic and slim skirt.

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83% VIRGIN WOOL-17% FUR

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This is the famous sculptured slip

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BUR-MIL QUALITY

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Background for fashion . . . fabric by Skinner

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Today!

JON ABBOT PHOTO

Skipper

Marigold

Reflection of a Smart Woman

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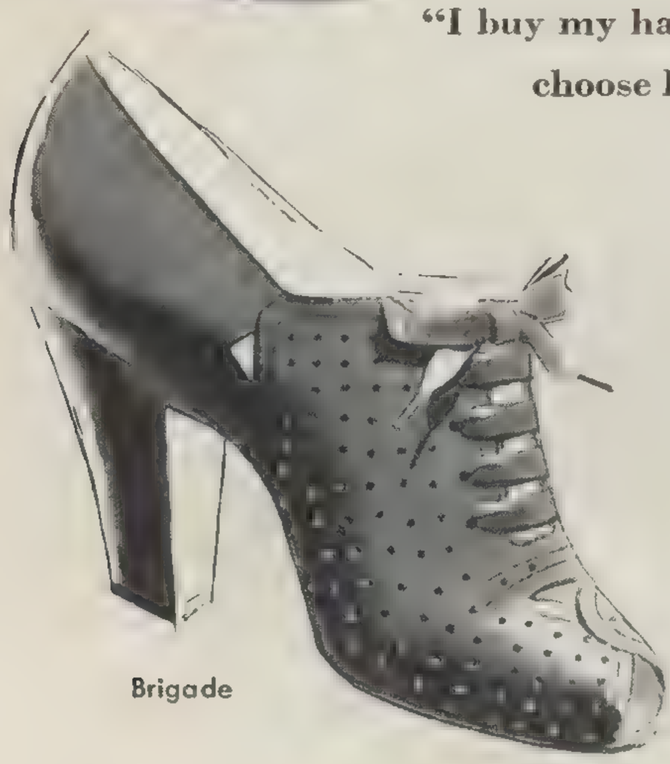

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Junior Foot Saver Shoes are made by J. Edwards & Co., Philadelphia, Pa.

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$9.95 TO $13.95

All Foot Savers are made over this famous Shortback* Last for snug fit at heel, yet with plenty of wiggle-room at toe!

SHORTBACK* *Foot Saver Shoes*

ABOUT THIRTY-FIVE DOLLARS AT ONE FINE STORE IN EACH CITY

Onondaga
presents
Autumn's drama of color in beautiful
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and sold by the yard over the counters
of quality stores.
Styled by Philip A. Vogelman
ONONDAGA
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Mills - Easton, Pa.

Philip Mangone designed this coat and suit in Forstmann woolen. Coat with embroidered edge. Yarn-dyed grey, magenta, sapphire, gold. $125.00. Suit in matching or contrasting colors. $98.75.

Robinsons'

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Ritter **BLUE RIBBON MINK**

Mink in its supreme glory—rich with the lovely deep blue undertones of championship quality and breeding.

Each coat registered by number impressed upon the individual pelts, and engraved upon the Blue Ribbon emblem, for the purchaser's full protection and lasting pride.

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For dresses with a discriminating sparkle . . . this dress by Milgrim, of soft Forstmann woolen is typical of the quality collections from our famous Gown Shop. **$110.**

Show-offs in suede

subtle as TNT... to set off an amiable ankle ...a tantalizing toe... a handsome heel... in suedes that make an art of revealing-concealing. Designed to capture the frankly feminine mood of fall fashions... open season for flattery.

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WEEKEND TRAVELER BY HATTIE CARNEGIE . . . Quick changeling that defies the porter shortage! The suit in rich red rhumba plaid. The sleeveless green sweater, bright with gold embroidery, perfect for informal dining. Matching slacks concealed in the oversize shoulder bag. Hattie Carnegie's "Hustka" hat.

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Only gloves can give you that "long-to-be-remembered" look of *complete* perfection. You can make them the surprise, the emphasis or the liaison of your *every* costume, today and tomorrow. You will be sure of that perfect look when you wear . . .

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NEW YORK MILWAUKEE CHICAGO

ANTHONY BLOTTA'S Diplomat Silhouette
inspired by an ambassador's cutaway... presented first by Erlebacher.
The sculptured coat is ginger wool Juina with black braid.
The dress, a black wool skirt, satin top.

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WASHINGTON, D. C.

Laird Schober

. . . DECISION OF THE DISCRIMINATING WOMAN.
NO MATTER WHAT HER STYLE DECISION,
. A CUTAWAY SUEDE, CALFSKIN TAILLEUR
TIMELESS REPTILES OR A "LITTLE GIRL"
PUMP WITH THAT DRESSED UP LOOK.
SHE KNOWS THE TRADITION OF THEIR
CREATORS' 74 YEARS OF CONTINUING
EXCELLENCE ASSURES HER SHOE PERFECTION.

8.95 to 10.95 REPTILES HIGHER

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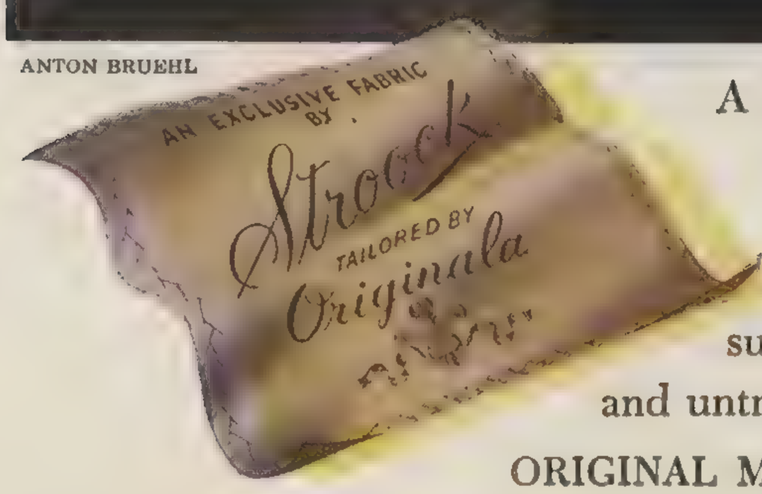
ANTON BRUEHL



A grand chance and a beautiful way to bow out the obvious . . . A coat of luxurious Stroock virgin wool in a lavish, new color. Russian yellow with jet-black persian lamb! Only Stroock would use such daring color for so practical and service-giving a woolen. Only a stylist with the flair of Originala* could design and tailor a coat with such striking good taste. You'll find this coat and other Originala styles, both furred and untrimmed, at your favorite shop . . . or write:

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Photo-Finish . . **THE MAKE-UP THAT INVITES CLOSE-UPS**

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What woman can resist its allure? What man cares to! Misty cake make-up that sponges on to a smoothness that intrigues first glance—and enchants in inevitable close-ups. In the new shade, Brazil, awaits a warm-tinted, vibrant beauty for you whose costumes like to play the color-range. Not if you're shy, mind you—it's too stirring a shade for *that.* Five other glowing complexion tones to choose from, too. 1.50 plus tax.

Saab LINGERIE
MADE OF A
BUR-MIL
QUALITY
RAYON FABRIC
Signature of beauty . . . Saab.
Handsome lingerie to wear with joy, treasure
with pride. Surprisingly moderate in price.
At the finest of stores, everywhere.
SAAB LINGERIE, NEW YORK

JON ABBOT

Playing for his heart

There's an aura of glamour about the girl with beautiful hair that catches a man's eye and captures his heart. See how much lovelier your own hair becomes when you treat it to the ultimate in permanents — a Nestle Opalescent Creme Wave. The creamy Opalescent lotion molds each strand into waves of subtle flattery — so soft, so natural-looking — yet so *extra* lasting, so easy to care for. Ask your beautician about the Opalescent Creme Wave — in an individual box — sealed by Nestle, originators of permanent waving.

Nestle OPALESCENT CREME WAVE

At leading beauty salons—Also available for **UNDINE**

Illustrated—Luxurious DONNYSUEDE *loomed by the* AMERICAN WOOLEN CO.
in the season's newest colors . . Hat courtesy KNOX

A DONNYBROOK CLASSIC" is your assurance of basic quality. It has come to stand for fine bench tailoring, perfection of detail, superb fabrics. Look for the label when you buy, for this is a name you can count on—not just for today, but for tomorrow and always.

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You will be more interested than ever in Nelly Don dresses . . . meeting wartime restrictions with even smarter designs, continued precision fit and fine dressmaking.

Nelly Don gives you, the busy American woman, dresses to fulfill your requirements every hour of the day.

This dress of Laurel crepe rayon . . . sizes 12 to 20, priced about $11.00.

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Quality wears this label

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THERE'S NOTHING SO SUAVE AS SUEDE . . .
Unless it is suede, designed and hand-lasted by CUSTOMCRAFT, then tipped with elegant Cordé ornaments . . . thus placing high-fashion and high-quality at the feet of lovely ladies.
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You'll treasure your Rothmoor coat or suit.

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Sophisticated Mermaid
dramatically transplanted
from the sea to salon—the
illusion achieved by a graceful
fishtail peplum cleverly
emphasized in satin against
dull crepe. In brown only.
Sizes 12 to 18. $95.00
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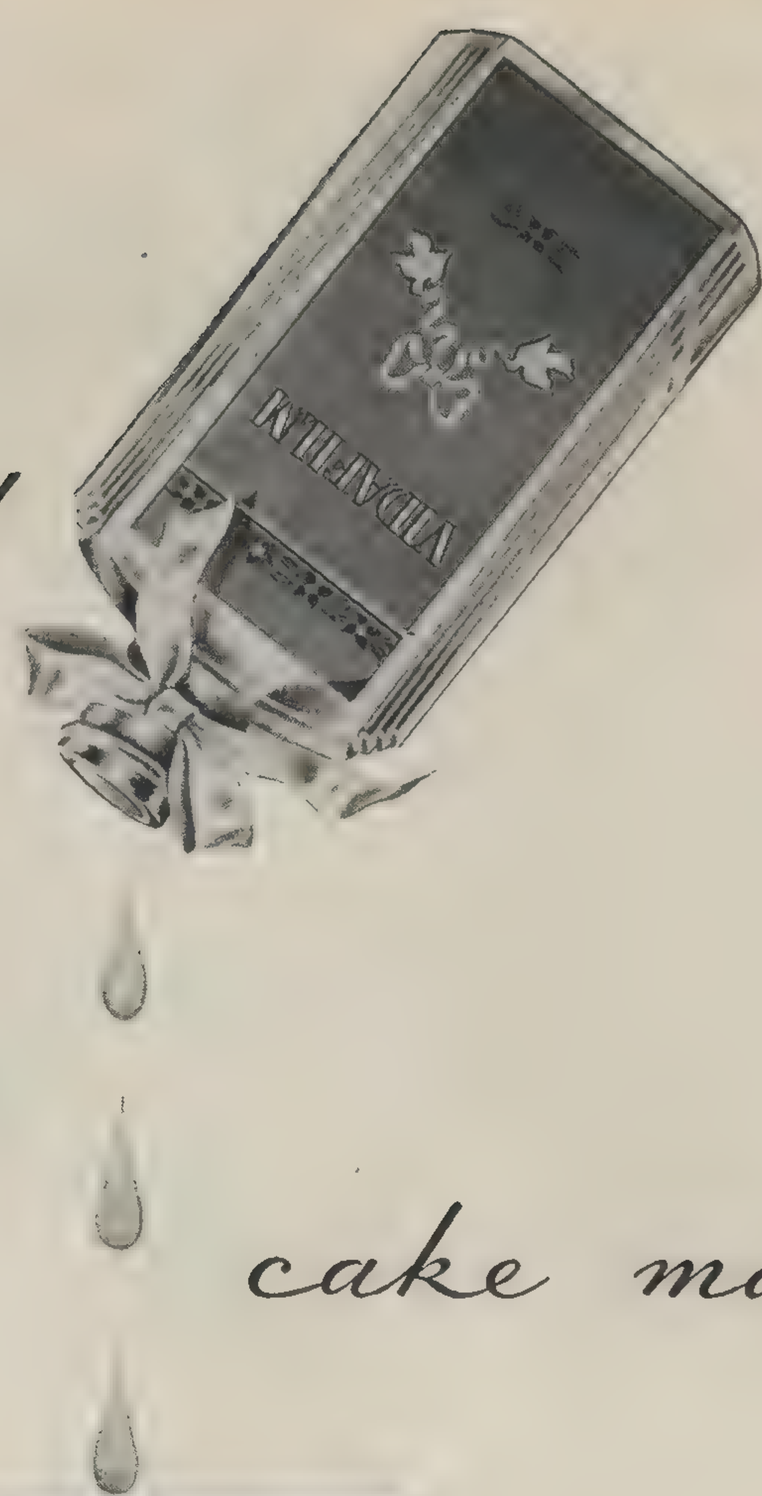
DALLAS

Surprise!



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cake make-up

You needn't be an expert to get expert results with Vidafilm. This cake make-up in *liquid* form is the easier, quicker way to transform your whole complexion! It gives you radiant new color. It gives you smooth loveliness and tucks tiny wrinkles and blemishes out of sight!

You merely blend on a few drops with your finger-tips. Vidafilm has no mask-y look or feel. Lasts and lasts, without rubbing off. And, an important fact, it is not drying to the skin . . . *in fact, Vidafilm is helpful to dry skin!*

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VIDAFILM

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by the makers of famous Vida-Ray Cream and Vida-Ray Cosmetics.

City Suitor

A crisply tailored suit . . . smartly cut in birdseye sharkskin and other fine men's wear worsted stripes and herringbone. Just another example of JOSELLI'S superb styling in outstanding suits and coats. Quality rayon lined with Earl-Glo. About $35.

Look for the JOSELLI label
. . . at better stores everywhere

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TO SHOES FOR FALL AND WINTER
Exciting days are here again; filled to the brim for women whose hearts are young.
Days and nights inexpressibly alive—when a dress, a coat, a pair of shoes must fit a mood.
Fortunate you to discover, then, the magic charm of Krippendorf Foot Rest Shoes.
Gay, more glamorous, higher of heel this year, and yet, withal, shoes you can work in—play in—live in!
Priced from $6.95 to $7.95
Krippendorf FOOT REST SHOES
THE KRIPPENDORF-DITTMANN COMPANY, CINCINNATI 2, OHIO
(SLIGHTLY HIGHER WEST OF DENVER)

Photo by Rawlings
COHAMA'S
"5PM"
Photogenic craftsman-loomed rayon crepe...Bur-Mil quality...alive and lustrous...in this dress of striking silhouette, or by the yard for your own creations. Both at SAKS FIFTH AVENUE, New York...and fine stores elsewhere.
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RAYON FABRIC
Jewels by Cartier
*Trade Mark Registered

Your face—as appealing,
as fresh as a garden flower—when you
make up to nature with
TONE'S flower-inspired make-up shades.
There's a perfect Complexion
Tint for you—and a special
flower make-up color too!
Try TONE—you'll be charmed—
as will everyone who sees you.

TONE

COMPLEXION TINTS

Wild Rose—wash your face in pink—fabulous flattery.

Dahlia—for a warmer, rosier underglow.

Bittersweet—if you like to make the sun your very own.

Complexion Tints,
1.00, 2.50

plus taxes

MATCHED MAKE-UP GARDEN

Lipstick, 1.00. Rouge, 1.00
Face Powder, 1.50—all available
in all these flower-fresh TONE colors:

Wild Rose **Dahlia** **Poppy**
Bittersweet **Japonica** **Wood Violet**

TONE LABORATORIES INC., 730 5TH AVE., N. Y. 19

Music to Your Feet

OAKWOOD

HONEY

SGT. MAC

D'ORSAY

In harmony with the smartest of your fashions—in tune with your busy new way of life. Rhythm Step classics help you walk with easy grace . . . add music to your sprightly step . . . and Fashion to your pace. The magic comfort of invisible Rhythm Treads ease the strain at heel, arch and ball of your foot.

Rhythm Step Shoes

MOST STYLES
$7.95
Denver and West, $8.50

JOHNSON, STEPHENS & SHINKLE SHOE COMPANY
St. Louis, Mo.

Have a "Coke" = Let's relax a bit

...or a little minute long enough for a big rest

This year again, communities are growing vegetables. Hard-working gardeners grow tired and thirsty. Just three words, *Have a "Coke",* always sound like music at times like that. With ice-cold Coca-Cola in your refrigerator you are ready for *the pause that refreshes* at any time. Plan to have a supply on hand, ice-cold. Coca-Cola stands for *the pause that refreshes,*—has become a symbol of friendly refreshment to folks at work and at war.

COPYRIGHT 1944, THE COCA-COLA COMPANY

"Coke" = Coca-Cola

It's natural for popular names to acquire friendly abbreviations. That's why you hear Coca-Cola called "Coke".

Cord-bound and beautiful by ETTA GAYNES! . . .
designed to put you in the fashion foreground for Fall.
The fitted reefer . . . slim-cut and softly molded. In a 100%
wool fabric by PACIFIC MILLS. Black or brown.
The swaggering box coat . . . with a dramatic collar. In "DUVBLOOM,"
a 100% wool fabric by AMERICAN WOOLEN CO. Black, brown,
kelly green, bronzeen, red. Both quality lined with DUCHESS rayon.
Sizes 10 to 18 and 9 to 17. About $45 each.
Matching hats and bags by REGO ACCESSORIES.

At fine stores everywhere, or write: GAYNES, INC., 500 Seventh Avenue, New York 18, N. Y.

Symphony in Satin . . . Lines of knowing simplicity are set afire by the gleam of Stonecutter's luxurious crepe satin. Cut in Fall's newly liberated vogue, it drapes with the willing grace that marks all fabrics woven by Stonecutter for the fashion world.

A Pattullo Original In Satin Crepe Aurora, a Chardon Fabric

Stonecutter

RAYONS OF DISTINCTION

STONECUTTER MILLS CORPORATION
450 SEVENTH AVE., NEW YORK

LORD & TAYLOR, NEW YORK • BLUM'S VOGUE, CHICAGO • J. W. ROBINSON, LOS ANGELES

FOOT DELIGHT shoes have an unfailing appeal to women who flavor their fashions with the subtle accent of restraint . . . who compliment their good taste with the drama inherent in fine leathers, classic lines, and dainty details . . . who walk with the grace born of flawless fit and perfect poise.

"EXQUISITE STYLE WITH MAGIC EASE"

BANCROFT WALKER SHOE CORP., WALTHAM, MASS.

Edith Lances Bra

By subtle, skillfully placed seams and darts, Edith Lances . . . acknowledged artist in anatomy . . . achieves "uplift from below" in exquisite new Long Line and Bandeau Bras, certain to give your fall clothes high, proud bosom lines of superlative loveliness. Bandeaux: from $2.50; Long Line: from $4.

EDITH LANCES Inc. • 31 East 31st Street • New York 16 • N. Y. • Merchandise Mart • Chicago • ILL.

Designed, like every other Page Boy fashion, first to be smart and then to be expandable. Young and light-hearted, to match the happy way you feel. In Blue, Coral, Gold or Aqua sheer wool-with-rayon fabric with velveteen buttons. $22.95. Sizes 10-18. Shown in fine stores everywhere and at the Page Boy Maternity Shops.

Page Boy
MATERNITY SHOPS
Dallas, Texas
Wilshire Blvd., Los Angeles, Cal.

RICE-O'NEILL SHOE COMPANY SAINT LOUIS LONDON
MANUFACTURERS

Overcoat with a custom-made look

It keeps your figure in mind!
Tailored by Monarch in all wool melton
with velvet to bring out the flange
front, the figure-defining beltline. A dress-
maker overcoat to create conversation!
Black, brown, sizes 10 to 18.

priced about $59

Berkley

Berkley

Buy yours at the nearest Berkley store:

Akron, Ohio . . . . . BYRON'S
Appleton, Wis., PETTIBONE-PEABODY
Baltimore, Md. . BONWIT LENNON
Champaign, Ill. . . . . KAUFMAN'S
Columbus, Ohio . BRADFORD-HUSCH
Corpus-Christi, Texas . RANDALL'S
Dallas, Texas . . . . . LAMODE
Fort Wayne . PATTERSON-FLETCHER
Kalamazoo . J. R. JONES SONS & CO.
Kansas City, Mo. . . . . BERKSONS
Lexington, Ky. . B. B. SMITH & CO.
Little Rock, Ark. . . . KEMPNER'S
Louisville, Ky. . BESTEN & LANGEN
Nashville, Tenn. . . ARMSTRONG'S
Oklahoma City, Okla. . HARRY KATZ
Paducah, Ky. . . . . WEILLE'S
Rockford, Ill. . CHAS. V. WEISE CO.
San Antonio, Texas . . The VOGUE
St. Louis, Mo. . . . SONNENFELD'S
Topeka, Kan. . . . . BERKSONS
Washington, D. C. . . PHILIPSBORN
Wichita Falls, Tex. . . ORCHID SHOP

IT IS A *MERRIMAC FELT* ONLY IF ONE OF THESE SEALS IS STAMPED IN THE CROWN OF YOUR HAT. . .

Gilbert
·ORIGINAL·
Impetuous young charm magnificently interpreted in
Forstmann's precious pure wool... lilting symmetry of line,
pristine details, unequalled craftsmanship. Subtly it
suggests the ultimate in soft-suit living. Wonderful in
blue, green, gold, plum. Sizes 7 to 15. About 50.00.
GILBERT ORIGINALS, INC. • 847 WEST JACKSON BOULEVARD • CHICAGO 7

LETTER FROM A LADY ON A VISIT TO NEW YORK

"Darling —

It's the smoothest, clingiest, non-cakingest powder!"

BJE Tuesday

Linda, darling —

I'm your fairy godmother right now — giving you a brand new face! I've discovered Dorothy Gray Portrait Face Powder — and will you be pretty as a picture!

They do something to it called "hammer-battering" that makes the tiniest, finest-textured, smoothest, particles in the world — and there's nothing in it that might be suspected of causing allergies. I know you'll love

Copyright, 1944, by Dorothy Gray, Ltd.

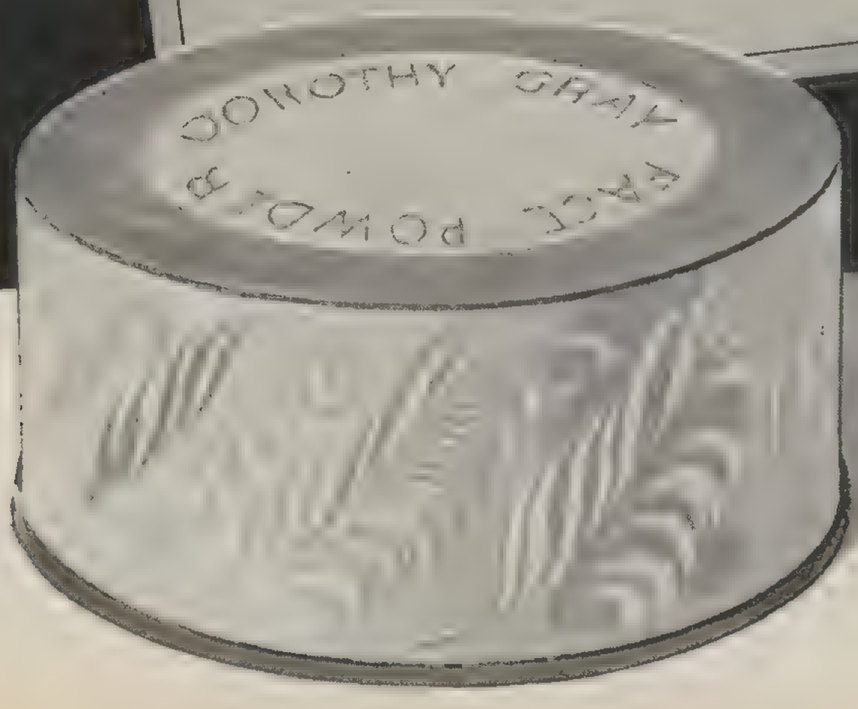
PORTRAIT FACE POWDER — a finely-milled Dorothy Gray face powder. So fine-textured and downy-smooth, it goes on like a fresh complexion! Never grainy. As you fluff it on, notice its smooth, skin-flattering texture. And you'll find that it clings beautifully... stays on for hours!

Dorothy Gray Portrait Face Powder contains no ingredients generally suspected of arousing allergies.

In glowing shades to enhance the glamour of your own skin-tone. $1, plus tax.

Salon make-up tricks to flatter a square-shaped face

Place Dorothy Gray rouge high on cheekbones to add illusion of length to your face. In using lipstick, keep mouth corners delicate, tapered . . . not square. Brush your hair back from temples.



FROM THE FIFTH AVENUE SALON OF

Dorothy Gray

AND FOR SALE AT THE BEST TOILET-GOODS COUNTERS

Lock yourself in smartness . . . and romance! Paula Brooks styles this suit . . . uses dramatic motif, the key-hole behind which King Solomon locked his favorite! Chromatic colors in Chanellaine all wool jersey. A junior style in misses' sizes 10 to 20. Suit under $25., matching blouse under $10. At fine stores throughout America. For the name of your dealer, write to CARAFIOL-SILVERMAN CO., 1307 Washington Avenue, St. Louis 3, Mo.

†Reg. U.S. Pat. Appl. For *Reg. U.S. Pat. Off.

Caprice in fragrance

TRIFLING

As provocative as the stillness of a blue evening . . .

as alluring as the promise in your eyes . . . Trifling Cologne . . .

so subtly yours, you'll wear it for every hour . . . for every mood.

LENEL

...ravishing...delightfully feminine...MARQUISE originals reveal lovely lines to most attractive advantage! Inspired designs...precious materials... superb craftsmanship...create for you truly exciting and exquisite footwear!

Featured by leading stores everywhere

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI

Martha Mannings bring you young smartness!

ILLUSTRATED:
#2184—Colonial rayon crepe classic coat dress.
Sizes 18½ to 24½.
About $13.00.

Martha Manning makes magic with lines . . . slims you, trims you, creates "Illusion" Half Sizes that wish away pounds, subtract years. In sizes from 12½ to 24½, they are priced from about $8.00 to $15.00. Write for the name of the one store in your city that features them. Martha Manning, 1641 Washington Avenue, St. Louis 3, Mo.

The lilt of a Strauss waltz . . .
in a gown for festive evenings. A Nanty original
in a satin polka dot jacquard . . .
made by Ducharne of Bemberg* rayon,
aristocrat of yarns. About $125.

New York . . . Bergdorf-Goodman
Dallas . . . Neiman-Marcus
Los Angeles . . . Bullock's-Wilshire

fabric of
Bemberg
rayon

*BEMBERG is the registered trade-mark of the AMERICAN BEMBERG CORPORATION

PHOTO BY PAGANO

SAN FRANCISCO • SEATTLE • OAKLAND • LOS ANGELES • BEVERLY HILLS • PASADENA • SANTA BARBARA • CORONADO

Theatre time black
designed by Brownie
for Wood & Taylor
New York and Manhasset

Hall

Divine group of gowns, typically Vendome in spirit. Created of Cohama rayon, and other quality fabrics.*

At fine stores everywhere $4. to $9.

Vendome Lingerie

*Reg. U. S. Pat. Off.

Designed for you, if you are 5′5″ or under . . . to save you costly alterations . . . to make you look taller, slimmer, smarter. All MANDELBAUM coats and suits are proportioned for the woman of typical height . . . Styled for her sophisticated taste . . . Priced to meet her demands for quality and value. *Sizes 10 to 20.*

Mandelbaum coats and suits, in a wide range of styles, at fine stores everywhere.

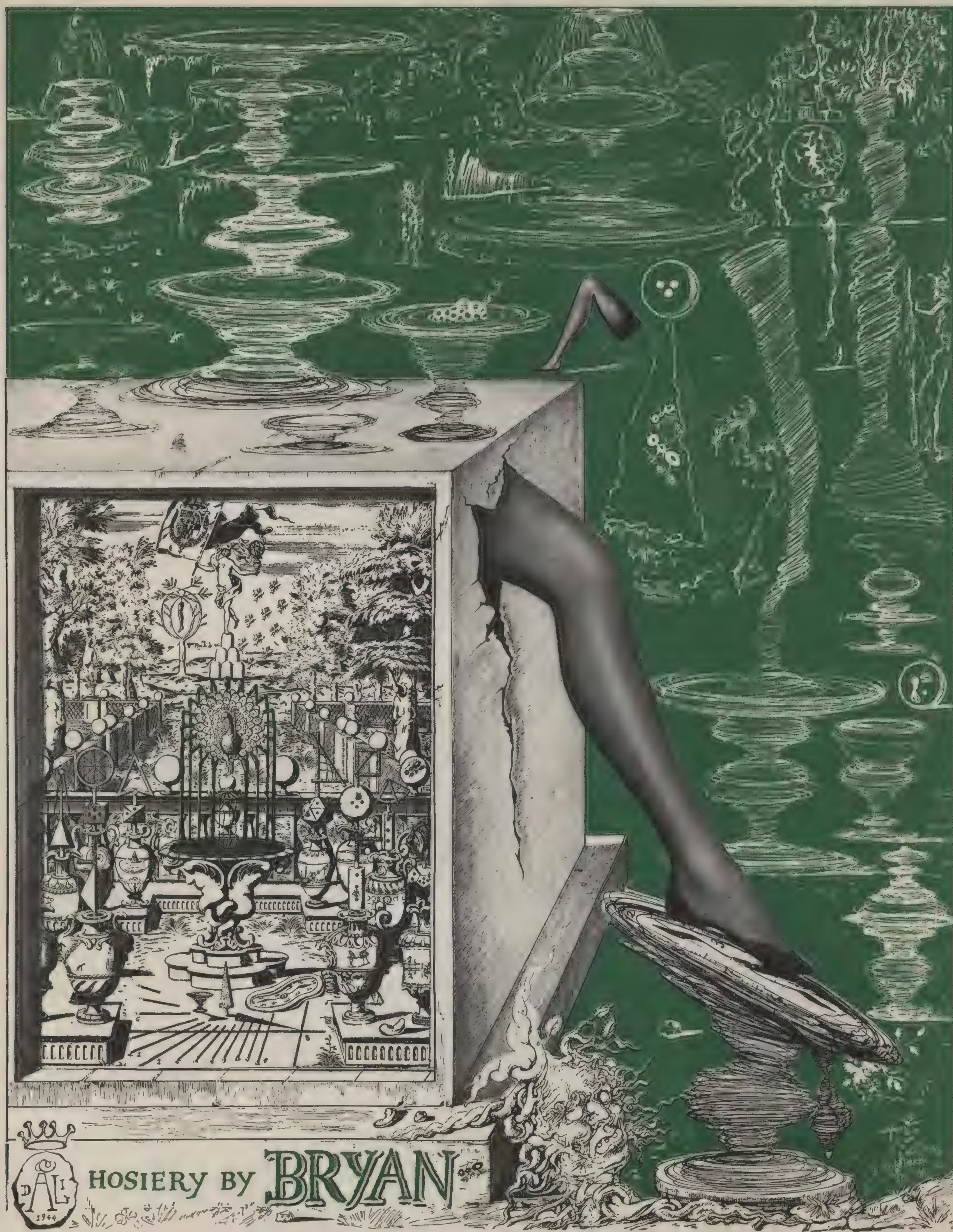
Fabric, "Verdona" by Pacific

Mandelbaum

At Leading Stores.

Cadet Hand Forged Tools

Days of Forge



One of a series of illustrations by the eminent surrealist Salvador Dali, inspired by the loveliness of Hosiery by Bryan

Two famous labels...

Symbols of Quality

A Joseph Halpert Original—triumph of simple lines and fine fabric—with the wonderfully understated chic that makes his clothes so lastingly lovely and wearable. Beaudrape crepe, starkly black, with a magnificent cup-drape skirt. Slim-belted with tiny gold-tone square cut mirrors. $49.75

Exclusive in Dallas with A. Harris & Company

"Time Will Tell"

THIS IS YOUR BLOUSE BY *San Anita*

'Round the clock goes this casual classic by San Anita . . . perfect for any and every occasion. It's made of Astron, a Tanbro fabric.

Petal pink, sky blue, buttercup yellow and white. Sizes 32 to 42.

Popularly priced at better stores everywhere.

KUTTNER DE COSTA • 1350 BROADWAY • NEW YORK 18, N. Y.

There's the touch of Spring in these Fall middies...a young,
live buoyancy in their arresting lines.
There's nothing man-like in their looks...but much for man to admire.

Softly casual, distinctly feminine, and as flattering as a well-turned compliment.
Made of pure Botany wool, and priced at $40.00

Charles Armour

498 Seventh Avenue, New York City 18

Lady Alice
STITCHED AND STYLED
IN CALIFORNIA

At fine stores everywhere
ALICE FROCK COMPANY OAKLAND 4, CALIFORNIA

Lady... know your leg-size

For years *Belle-Sharmeer* has made perfect stocking fit . . . wondrously smooth fit in all leg sizes . . . Brev for small legs, Modite for middlin' legs, and Duchess for tall legs. And now in rayon . . . they're still what they used to be. Not only graduated in length to fit better, but sized in width to fit divinely. And you just couldn't wish for more in fit and beauty . . . BUT . . . you may wish there were more *Belle-Sharmeers*. So, do care for the ones you can get . . . 'twill make them last longer, look lovelier. One fine store in your city can tell you by the *Belle-Sharmeer* leg-size chart, which leg-size is *your* leg-size for smart, wrinkle-free stocking fit.

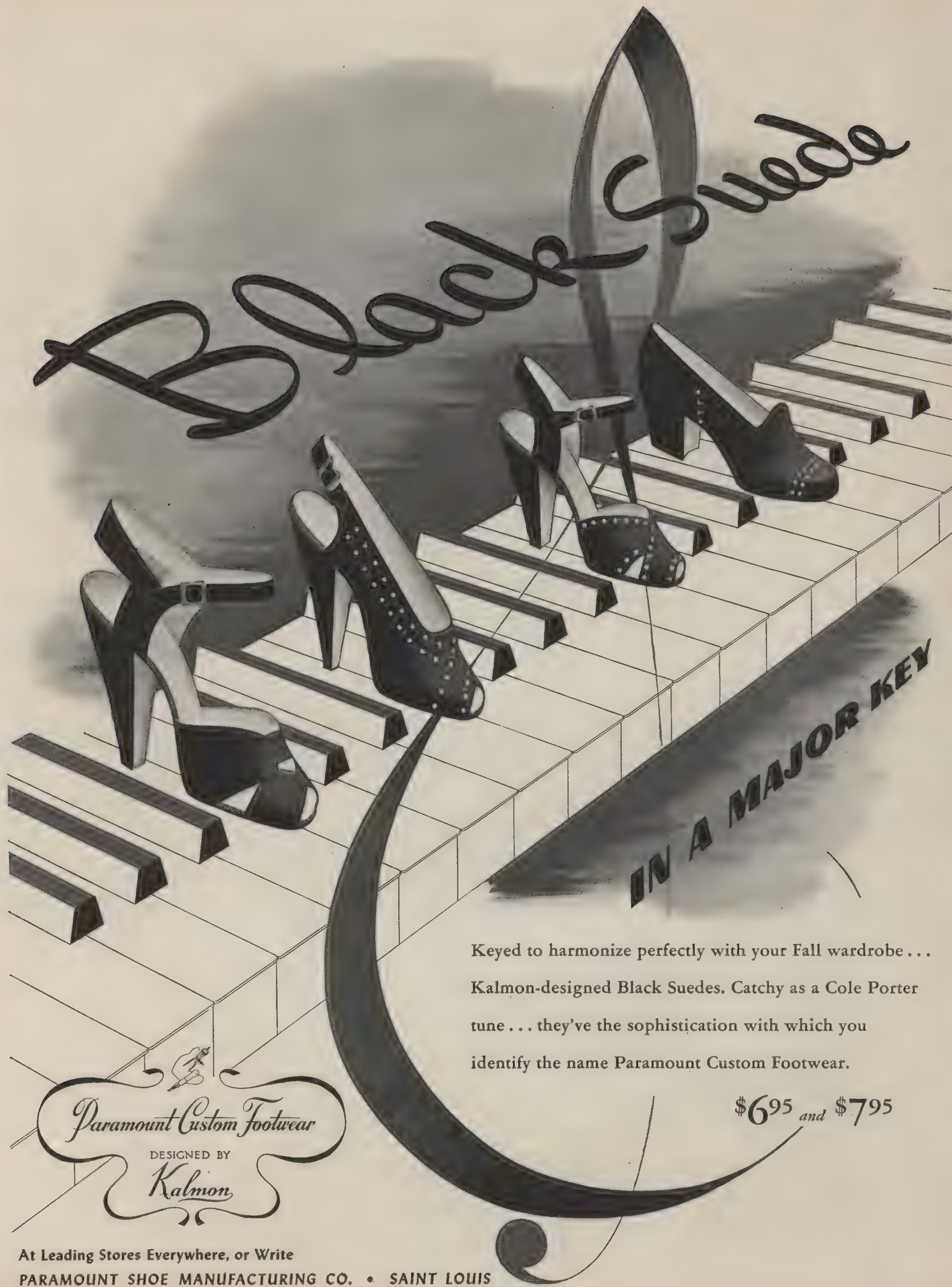
BUY MORE WAR BONDS!

Belle-Sharmeer

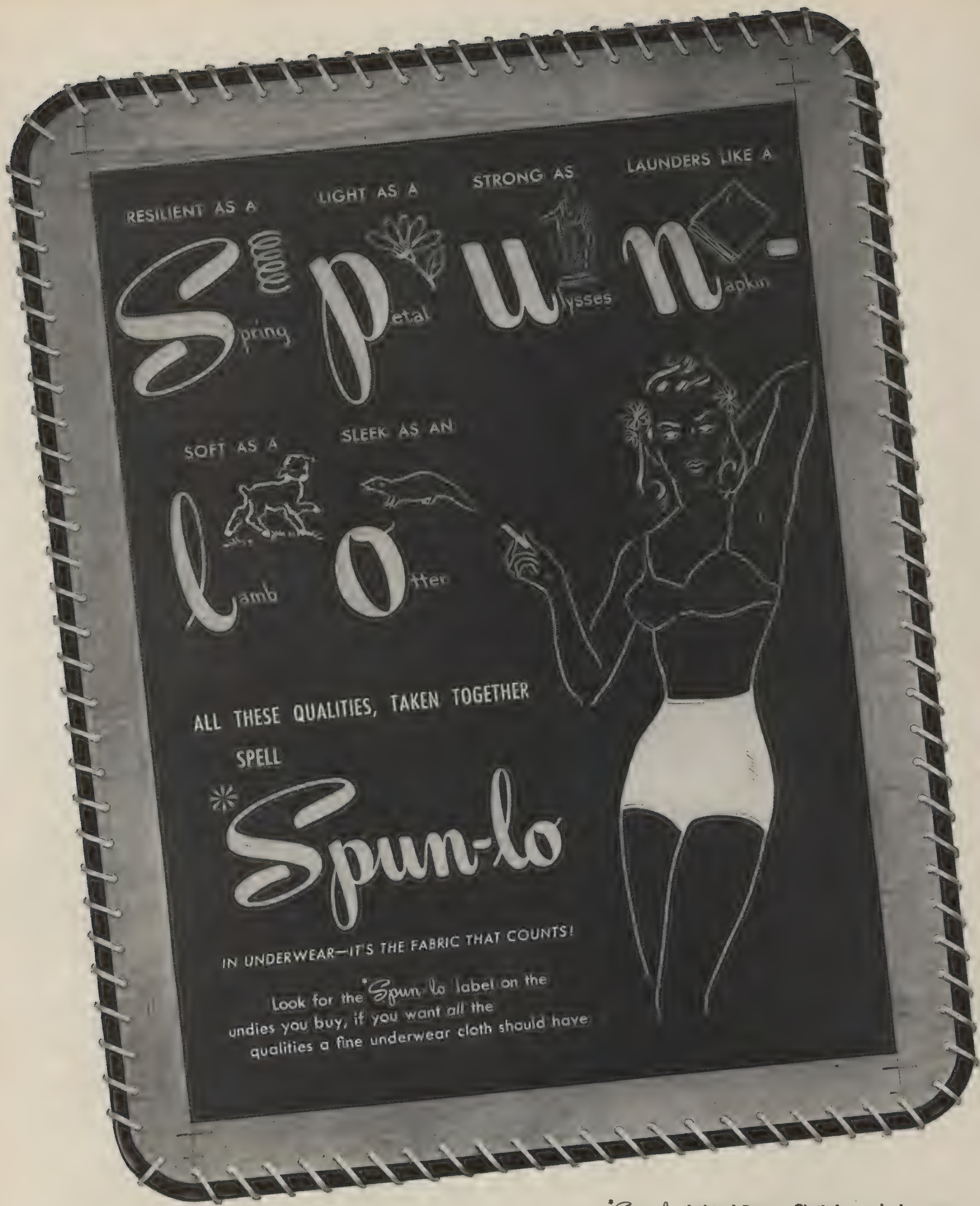
STOCKINGS

...in all leg sizes

Belle-Sharmeer Division, Wayne Knitting Mills, Fort Wayne, Indiana


Black Suede
IN A MAJOR KEY
Keyed to harmonize perfectly with your Fall wardrobe . . . Kalmon-designed Black Suedes. Catchy as a Cole Porter tune . . . they've the sophistication with which you identify the name Paramount Custom Footwear.
$6.95 and $7.95
Paramount Custom Footwear
DESIGNED BY
Kalmon
At Leading Stores Everywhere, or Write
PARAMOUNT SHOE MANUFACTURING CO. • SAINT LOUIS

Jerlida,
Close to your figure, close to your heart . . . Mollie Parnis creates a glittering cocktail dress of Heller's Jerlida, the wonderful rayon backed Wool Jersey. About $50. At your favorite store.
25 YEARS OF ACHIEVEMENT
Heller Jersey
THE FABRIC THAT'S BECOME A FASHION
William Heller, Inc. 1071 Sixth Avenue, New York, N. Y.



*Spun-lo knitted Rayon Cloth is made by one of the largest rayon yarn producers in the country — quality-controlled from yarn to you.

INDUSTRIAL RAYON CORPORATION, CLEVELAND, OHIO • *New York Office: 500 Fifth Avenue*

FORSTMANN

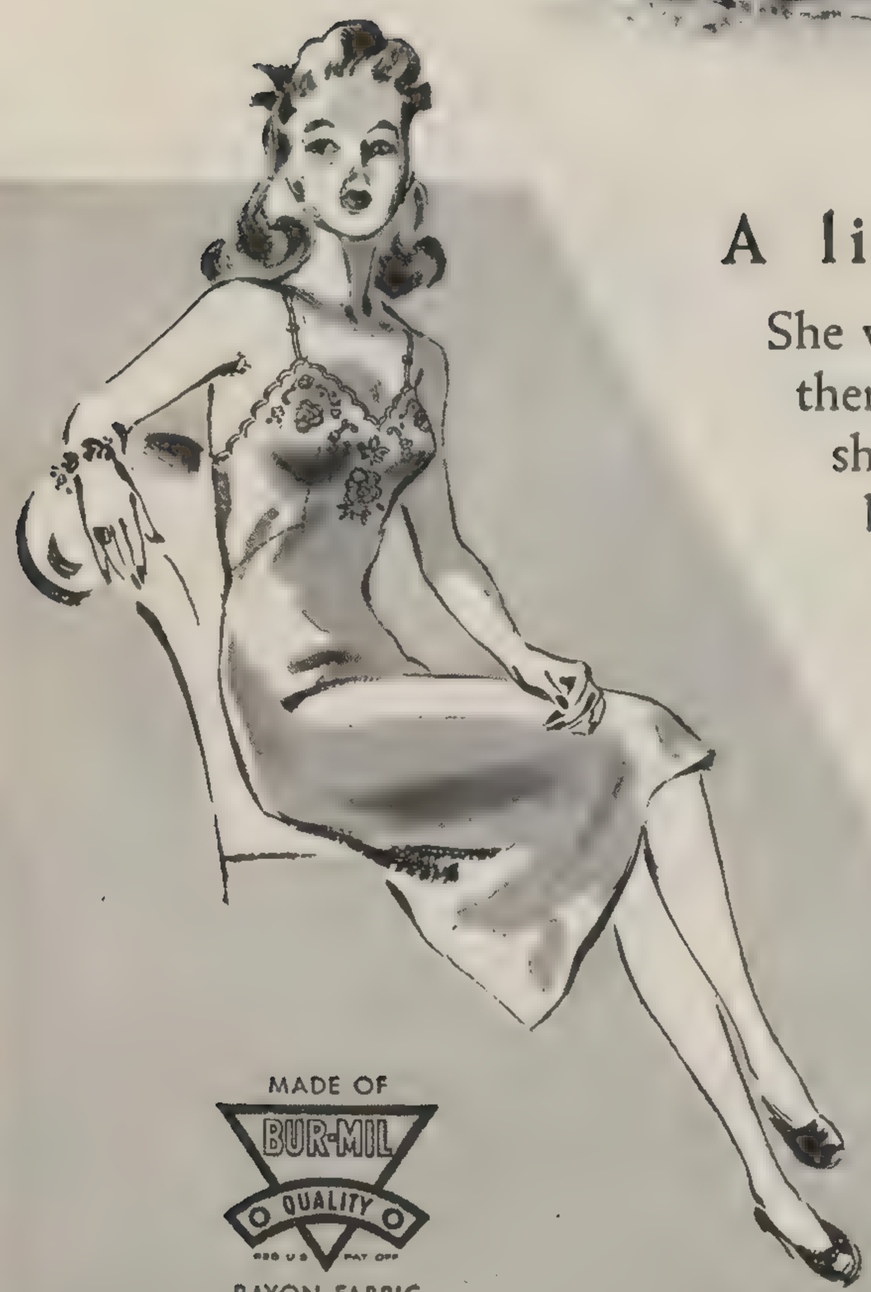
CHARMEEN GABARDINE

At quality stores everywhere

205 WEST 39th STREET NEW YORK 18, N. Y.

When a Slip becomes a social error . . . switch to Mary Barron

This advertisement is based on the actual "embarrassing episode" of Wynne Burns, Syracuse, N. Y., to whom we have sent a check for $50.



BUR-MIL* rayon French crepe. Scalloped neckline, embroidered with motifs of cut out net applique.

Tearose and white . . about $3.00

*Reg. U. S. Pat. Off.

A lieutenant's picnic—a major *Slip up*

She was trying so hard to make the right impression. Just the two of them—a high blue sky—a heavenly glade in the woods—good food she had prepared... and then the embarrassing slip that crawled up beneath her sheer dress...

A perfect day ruined because she wore an ordinary slip! A **Mary Barron** would have behaved. It never would creep up, pull down on the straps or twist around her hips. The patented "biastrait" construction—not gadgets or inserts—makes the **Mary Barron** the well-behaved slip, comfortable in repose or action.

Whether you like smart tailored slips or luxurious lace-trimmed styles you will find them to delight you in the season's favorite colors.

Oppenheim Collins
New York—Brooklyn—Philadelphia

AKRON.....M. O'Neil Co.
CLEVELAND.....Higbee Co.
COLUMBUS.....Morehouse Martens Co.
DALLAS.....Titche Goettinger Co.
DENVER.....Neusteters
DETROIT.....The J. L. Hudson Co.

Mandel Brothers
Chicago, Ill.

INDIANAPOLIS.....The Wm. H. Block Co.
LITTLE ROCK.....Pfeifer Bros.
LOS ANGELES.....Broadway Dept. Store
LOUISVILLE.....The Stewart Dry Goods Co.
MILWAUKEE.....Gimbel Brothers
MINNEAPOLIS.....The Dayton Company

L. Bamberger & Co.
Newark, N. J.

NASHVILLE.....Cain Sloan Co.
NORFOLK.....Smith & Welton
ST. LOUIS..Scruggs-Vandervoort-Barney, Inc.
SAN DIEGO.....Marston Co., Inc.
SAN FRANCISCO.....The White House
YOUNGSTOWN..Chas. Livingston & Sons, Inc.

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

WIN $50 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Avenue, New York 16, N. Y. (Expires Dec. 31, 1944)*

Enlist the Guidance of Vogue and Bianchini Férier

FOR YOUR NEXT DRESS – SUIT – BLOUSE . . . . .

New excitement for you who create your own wardrobe! For Bianchini, maker of superlative Fiberset* fabrics, has made a special selection of Vogue Patterns, impeccably designed and synonymous with Bianchini's fine fashions-by-the-yard. Ask for a card, where you purchase your Bianchini Fiberset* fabric, fill it out, and sketches of Vogue's most distinctive designs will be sent you . . . choose from a complete clock-wise wardrobe — from morning frocks to dresses to be worn under the stars!

*The Fiberset Treatment Checks Shrinking, Stretching, Sagging.

BIANCHINI FERIER, INC.
663 FIFTH AVENUE, N. Y. C.

SCHOOL DIRECTORY

For advice write to Vogue's School Bureau

NEW YORK DAY SCHOOL

ECOLE FRANCAISE
DU SAINT ESPRIT

Non-sectarian, bilingual (French & Eng.) day school. Children (3-10) Pre-school thru 5th. Art, music, dancing, garden playground. Hot lunches, transportation. Bklt. V. 109 E. 60TH ST., N.Y.C. 22. RE 7-3621.

BOYS' SCHOOLS

WASSOOKEAG SCHOOL-CAMP

Accredited summer session established 1928. By earning school credits, boys complete standard 4-year course in 3, enter college at 17. Separate summer and winter campuses. Year-round program since 1928. LLOYD HARVEY HATCH, HEADMASTER, DEXTER, ME.

HOLDERNESS SCHOOL

Thorough college preparation. New courses in Aeronautics, Geography. Mathematics for flight and navigation. Emphasis on cooperation and responsibility. Skiing, all team sports. 75 boys, 12-18. Faculty of 10. REV. EDRIC A. WELD, BOX 200, PLYMOUTH, N. H.

EMERSON SCHOOL

Boys aged 8 to 15. Training for 1st or 2nd year of preparatory schools. Classes average 9 boys. Homelike surroundings. Healthful outdoor sports. 50 miles by train from Boston. EDWARD E. EMERSON, HEADMASTER, BOX V, EXETER, NEW HAMPSHIRE.

MILFORD

Famous for its teaching for past 35 yrs Small group and individual instruction. Accelerated program for college preparation. Rounded school life with full program of extra-curricular activities. Separate lower school. W. D. PEARSON, MILFORD, CONN.

GUNNERY

Founded 1850. Realistic program meets today's needs. Academic, social, practical training. Development of leadership, self-reliance. Competitive scholarships and grants awarded. RUSSELL S. BARTLETT, HEADMASTER, 22 WOODBURY RD., WASHINGTON, CONN.

Any of the schools listed here will be glad to send you complete information about their courses and fees.

LENOX SCHOOL

Thorough preparation for more exacting colleges for boys 12-18. Small classes, individual guidance. All sports and activities, sensible self-help program Moderate rate. Catalog. Address A. GARDNER MONKS, A.M., B.D., LENOX, MASS.

FAY SCHOOL
for Younger Boys

Vigorous, healthy school-life, emphasizing self-government, character, scholarship and genuine achievement. 79th yr. Grades I-VIII. All sports.
For catalog: Box 115, Southboro, Mass.

Cheshire ACADEMY

A pioneer in personal attention to the individual student. Small classes, flexible programs, accelerated progress. College preparation. Pre-flight aviation and other pre-service courses. Graduation January, May, September. Summer Session. Junior School.
A. V. SHERIFF, HEADMASTER, CHESHIRE, CONN.

BLAIR
Sound Preparation for College or War Service

Aeronautics, physics, chemistry, mathematics. Physical fitness. 65 miles from New York City. Fast train service. Sixth grade and up. Younger boys in separate hall.
Write for catalogue and view book.
CHARLES H. BREED, Headmaster,
Box 16, Blair Academy, Blairstown, N. J.

OXFORD ACADEMY

We are educational trouble shooters. Successful college preparation and general education. Scientific tests discover causes of difficulties. **Not everyone needs Oxford, but he who needs us, needs us badly.**
Dr. J. M. Weidberg, Box K-95
Pleasantville, N. J.

You are cordially invited to visit the
NEW YORK MILITARY ACADEMY
The School of Distinction

The Academy feels proud that in this war, so many of its graduates are so well prepared to serve our country as officers in the armed forces. N.Y.M.A. training continues to meet the demands of the national emergency, and prepare young gentlemen for leadership in peace.
For Catalog, address: **14 Academy Avenue**
Cornwall-on-Hudson, New York

BOYS' SCHOOLS

MOSES BROWN

Help and inspiration for each boy, a century-old tradition. Known for successful college preparation. Arts and crafts. 30-acre campus. Moderate tuition. Belmont —separate residence for younger boys. Home care. L. R. THOMAS, 280 HOPE ST., PROVIDENCE 6, R. I.

RIVERDALE SCHOOLS

Country School for Boys. Boarding & Day. Strong college preparation. Sports. Affiliated School for Girls and Neighborhood School for Children. Bus. F. S. HACKETT, BOX V, RIVERDALE-ON-HUDSON, N.Y.

LA SALLE MILITARY ACADEMY

Accredited college preparation under Brothers of the Christian Schools. 7th grade through High School, meeting war and peacetime demands. R.O.T.C. 61st year. Catalogue. REV. BROTHER BRENDAN, BOX V, OAKDALE, L. I., N. Y.

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Thorough preparatory work, capable faculty have earned this school a high reputation. Excellent mathematics, science courses. Certificate privileges. Grades 6 to 12. All sports. 107th year. Catalog.
C. WALTER OLSON, BOX 794, TARRYTOWN, N. Y.

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College preparatory. Separate Jr. School. Small classes. Supervised study. Gym, pool. All sports. 45 min. from N. Y. C. Mod. rate. 102nd yr. Catalogue. WILLIAM A. RANNEY, OSSINING-ON-HUDSON, N. Y.

MOHONK
MOUNTAIN SCHOOL FOR JUNIORS

Individual instruction; grades 2-9. Remedial reading. 7000-acre natural playground 3 hours from N.Y.C. Riding included in moderate tuition.
R. M. MERRITT, JR., BOX V, MOHONK LAKE, N. Y.

MANLIUS SCHOOL

Develops initiative, character, fitness. R.O.T.C. Ski troop. Aviation ground course. Prepares for gov't academies. Accredited college prep., 7th, 8th grades. All sports. Register early. Catalog. DIRECTOR OF ADMISSIONS, BOX 394, MANLIUS, N. Y.

PEDDIE

Maximum personality development assured by 79 years' experience in preparing boys for college, life. Accelerated program for older boys. Summer session. Sports. Jr. School. Catalog. WILBOUR E. SAUNDERS, HEADMASTER, BOX 9-V, HIGHTSTOWN, N. J.

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Term begins Sept. 25. Accelerated courses make diploma possible before your son reaches draft age. College prep.—grades 5-12. Emphasis on Math, Sciences. Small classes. JOHN G. HUN, 112 EDGERSTOUNE ROAD, PRINCETON, N. J.

BORDENTOWN MILITARY

College preparatory. Fully accredited—business and general courses. R.O.T.C. Vigorous physical training. Experienced teachers—boys taught how to study. Near Trenton. Junior school. 59th year. Summer session. Catalog. REGISTRAR, BOX 249, BORDENTOWN, N. J.

ADMIRALFARRAGUTACADEMY

Naval and military training. 8th grade through high school. Accredited. Special classes preparing for U. S. Government Academies. All Sports. Band. Early application advisable. ADMIRAL S. S. ROBISON, U.S.N. (Ret.), SUPT. Catalog. BOX V, PINE BEACH, N. J.

SANFORD PREPARATORY

Special program for boys, in a coeducational school, correlating with service requirements. Civil Air Patrol Unit. Accredited. Shop, farm projects; music and art; all sports. Lower School also. Booklet. E. Q. SAWIN, HEAD, BOX V, HOCKESSIN, DEL.

VALLEY FORGE MIL. ACADEMY

In present emergency your boy trained for responsible leadership. College Prep. & Jr. Coll. Modern fireproof bldgs; small individualized classes. All sports. Band, Infantry, Cavalry, Motorized Artillery; Sr. R.O.T.C. Highest Govt. rating. Catalog. BOX H, WAYNE, PA.

PERKIOMEN
BOYS LEARN HOW TO STUDY

Thorough individualized teaching. Small classes. Accredited. Accelerated and optional 12-month program. College and service preparation. Mathematics, science, and physical fitness stressed. Junior School. Country location.
A. E. Rogers, H'dm'r, Box V, Pennsburg, Pa.

STAUNTON MILITARY ACADEMY

- Distinguished for excellent academic, military and athletic training.
- In beautiful, historic Shenandoah Valley of Virginia. High altitude.
- Unexcelled health record. R.O.T.C. Unit has highest Gov't rating.
- Modern fireproof buildings. Separate Junior School. Visitors welcomed. For catalogue address Supt.,
- Box V-9, Staunton, Virginia.

BOYS' SCHOOLS

WEST NOTTINGHAM ACADEMY

203rd year. Preparation for college or war service. Grades V-XII, fully accredited. Winter and Summer Sessions. 350-acre campus midway between Phila. and Baltimore. Church supervision. Catalog.
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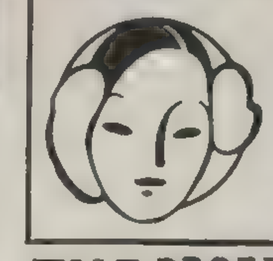

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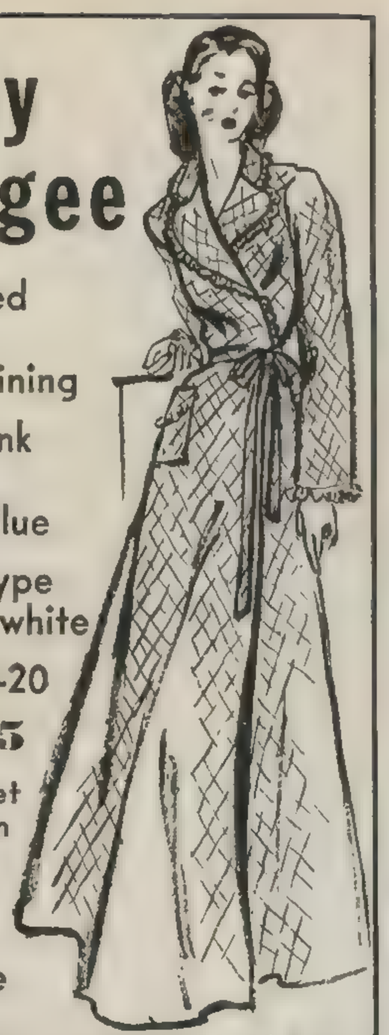

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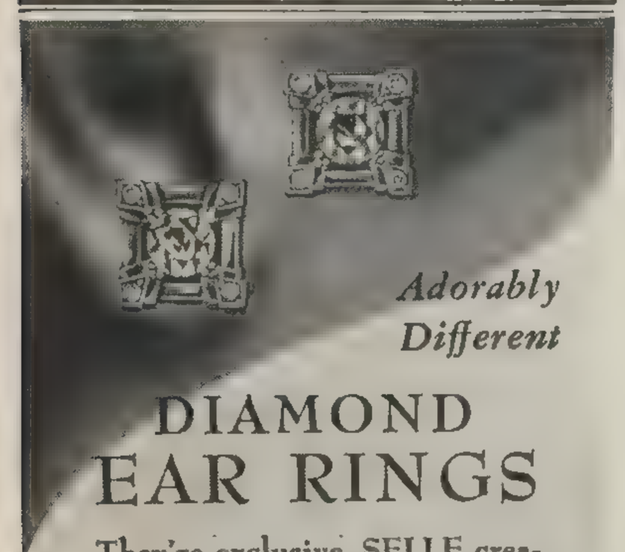

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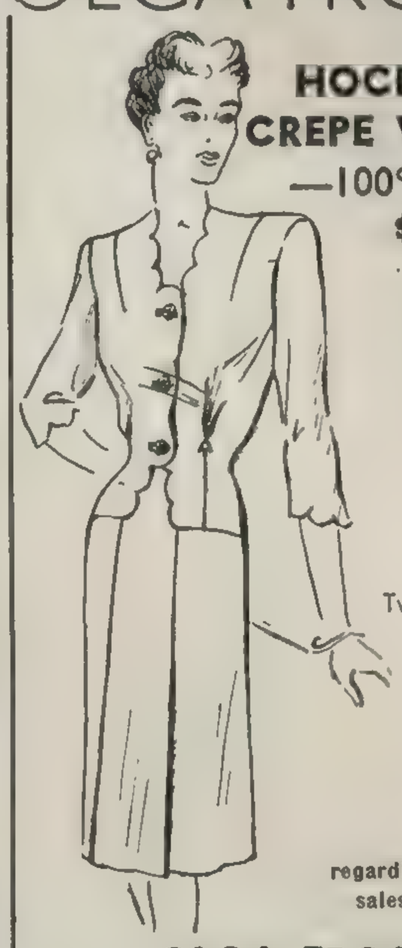

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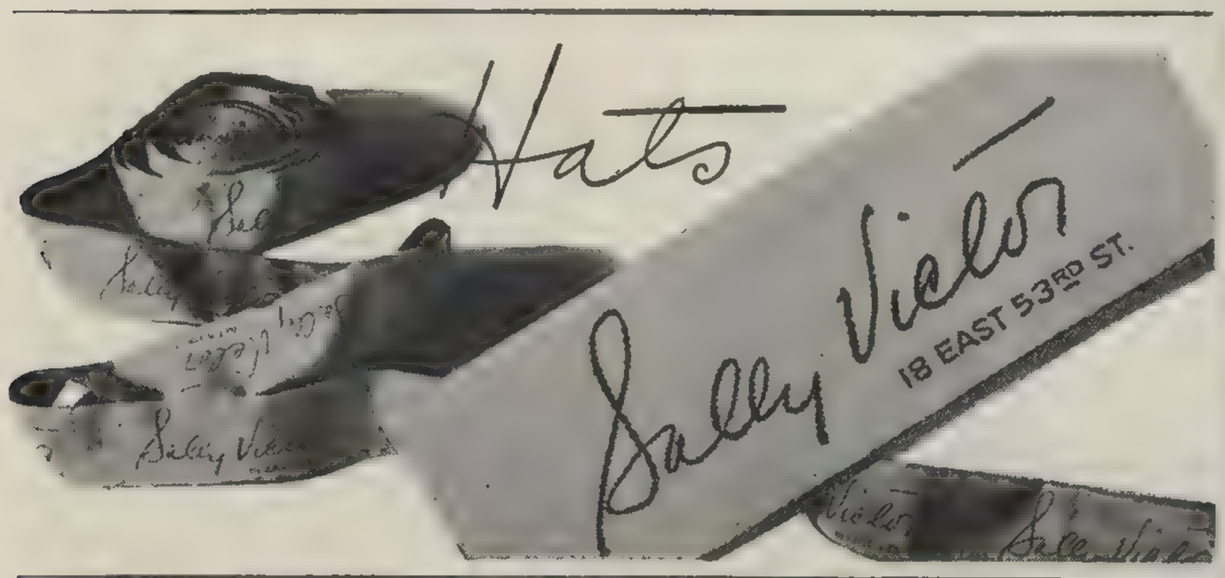

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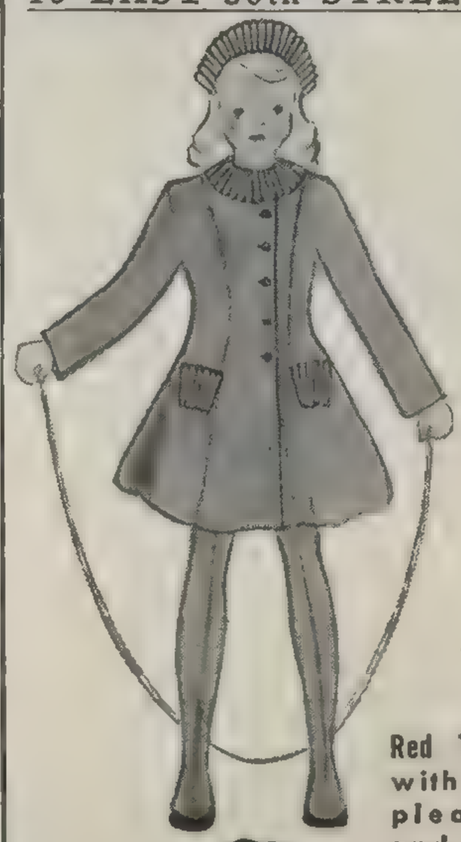

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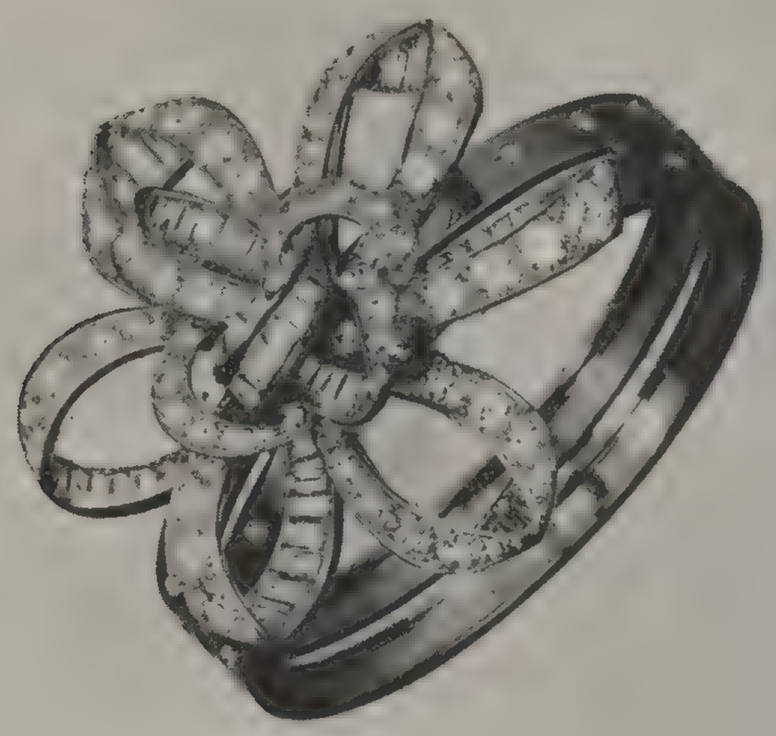

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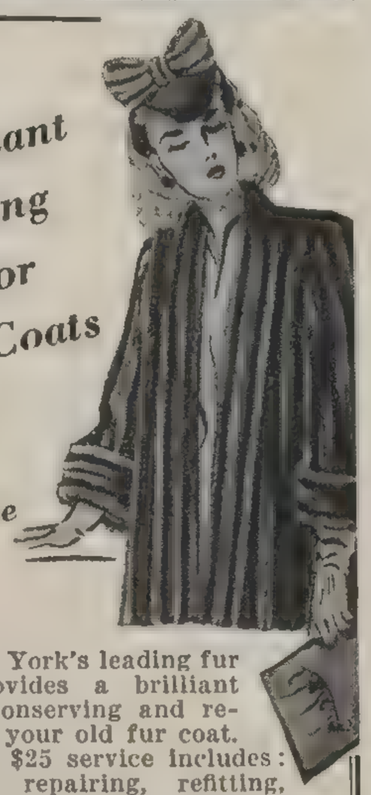

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BAKER

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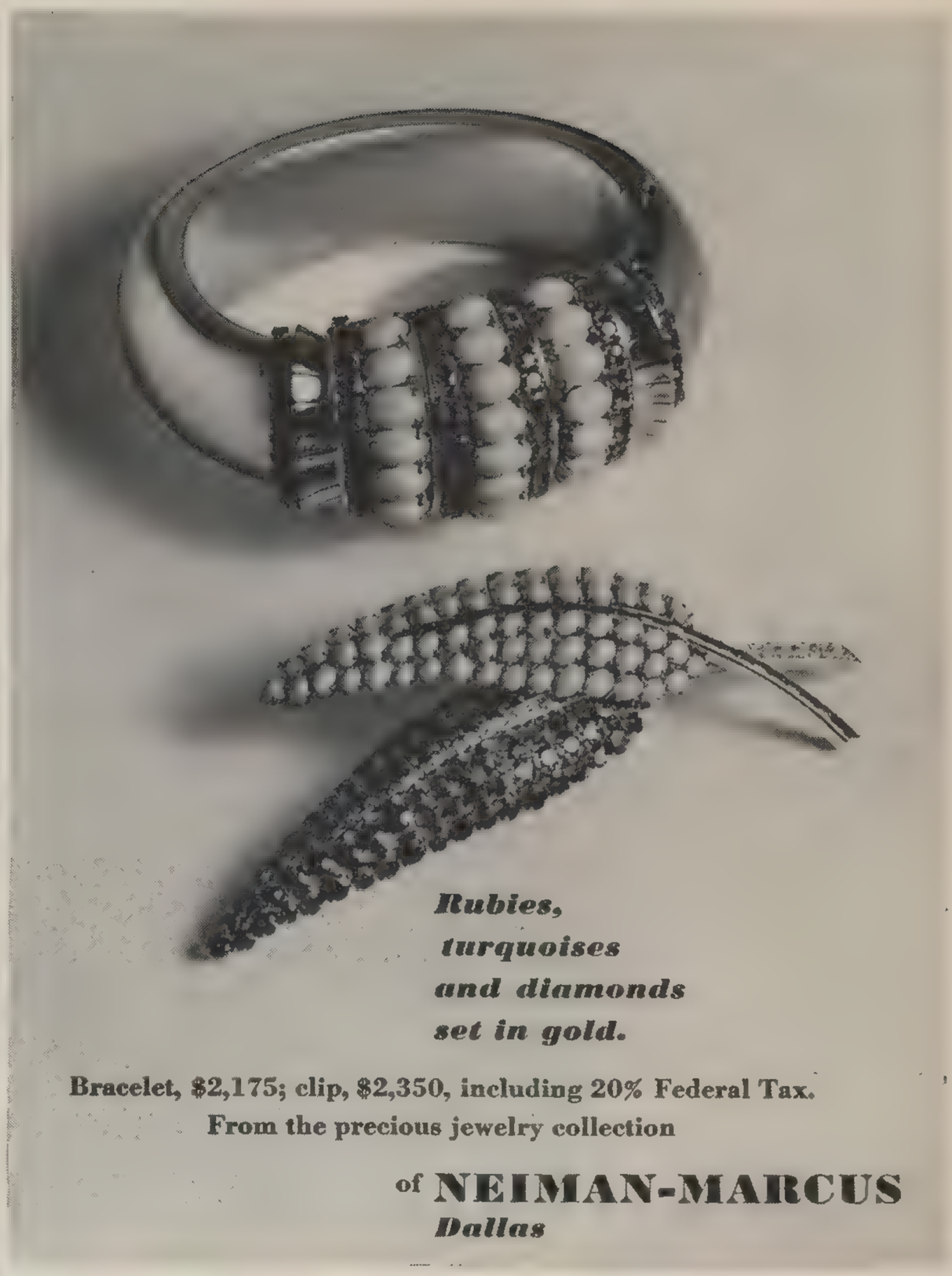

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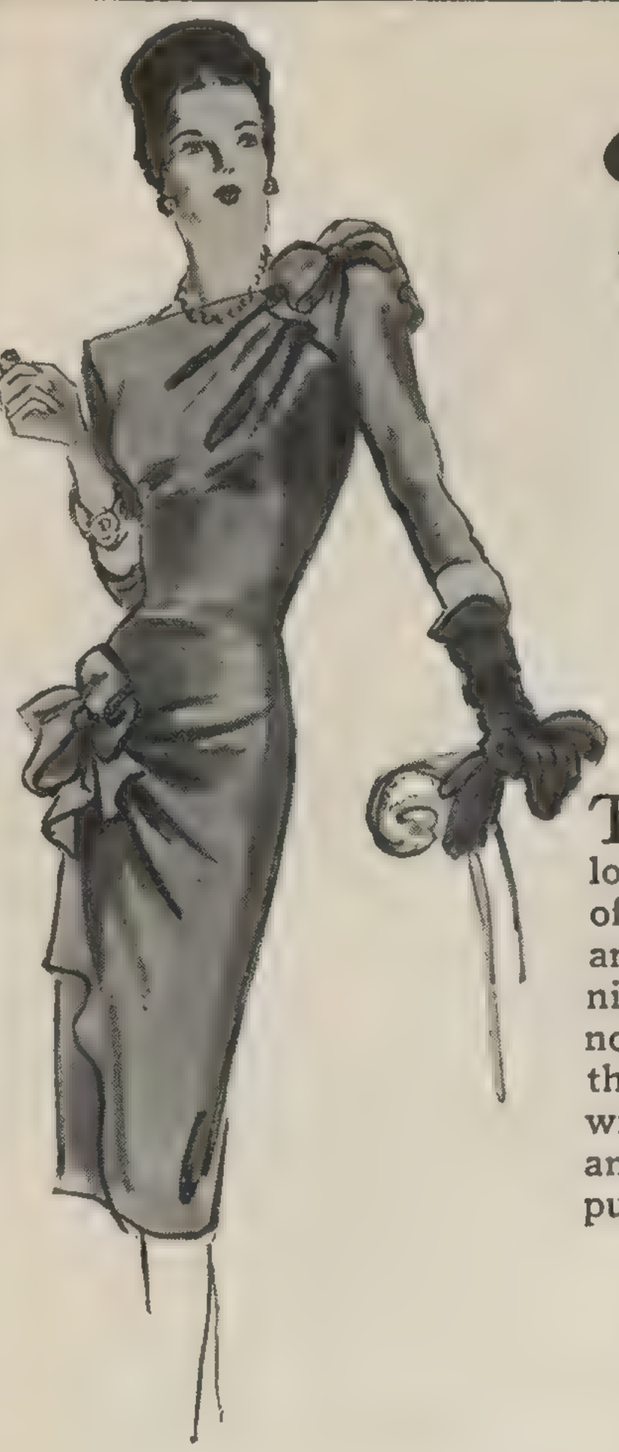

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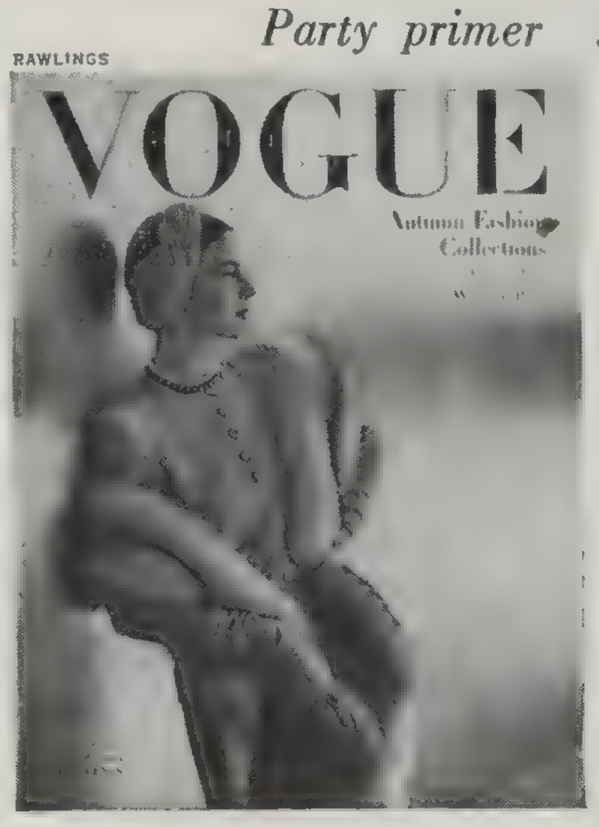

COVER: *Superlative fox stole worn with the simplest jersey jumper—Traina-Norell's new idea. Suit, $110. Turban, $40. Gloves, $19. Bonwit Teller; Nan Duskin; Jordan Marsh; J. L. Hudson. Complexion glow: Helena Rubinstein's new "Plush Pink" Cream Tint Foundation*

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Autumn fashion collections... wardrobe plans colour plans costume plans

Almost imperceptibly the look of fashion is changing. Piece by piece, coat by coat, dress by dress, there may seem to be little difference in silhouette. But there's a vast difference in the way clothes are worn—as if suddenly you found a new meaning to an old familiar song. The look of being discreetly understated—inconspicuous as a plain-clothes detective—is receding. This year you won't want to wear a strict suit with a strict hat and a strict topcoat. Each costume must have one (or more) imaginative, romantic touch; an unmistakable hat, enormous earrings, a strange colour, a surprising lining of satin or fur.

Clues to this change are everywhere. Skirts are easing up. (Still there is no unfaithfulness to L-85, either in letter or spirit.) Tops are tightening up. Necks are being muffled up. Hats are being built up. Everywhere, there's more dressing up. Long evening dresses, after a spell of absenteeism, are back—many with bare shoulders. The earring is the jewel of the hour. Stoles steal through the day and evening. Sentimental mauves and violets seem as new as modern tangerines, neon blues. Stiff damasks get together with soft jerseys. A costumed-from-head-to-foot look is the new look.

Hats helped to give the impetus to this new look. They were the first leaf on the tall, slender, stem silhouette that L-85 invoked. When the milliners, a few months ago, abandoned their erstwhile caloted ways and produced hats of flair, form, beauty, and real design—then fashion took a new direction. The woman of '44 and '45 will have more for her fashion money than she's had for the last three years. She will be "costumed" in the full sense of the word; she's apt to have fewer clothes than she had a year ago, but each dress or suit will be part of a costume significant enough to withstand repeated wearings.

This year you will plan each costume up to your earrings and beyond...and down to your heels. You won't rush back as you leave the house to get a brighter pair of gloves or change pins or veil—you'll "spoil the effect" if you do. For your wardrobe plans, colour plans will be too premeditated for eleventh-hour impulses.

Start your plans anywhere. With anything that's valuable and beautiful and important to you. Even with a colour carried in your eye. Or a very tangible fur stole. Suppose you have a stole of grey foxes—even with the simplest grey jumper dress, you immediately have a "costume." (See cover.) Make this stole the cornerstone of your wardrobe plans. Build around it a furless coat to wear with it later. Plan your day and evening things to go with it. A silver-fox stole will look handsome with a tailored black suit—even newer with a grey cardigan suit. Or start with a dress that is one of the new, high, swathed, uncluttered, unbroken neck-lines—and plan to have with it a short box cape. A grey dress with a box cape of grey opossum. Or perhaps a brown dress with a pale blue box jacket lined with nutria...or a furlined lumber-jacket.

Or let your clothes mortise to a wonderful coat. The *(Continued on page 191)*

Black is a colour. The all-black look, as always, without competition...elegant, worldly, romantic. Directoire coat flaring from the shoulder blades; coq feather hat. All Bergdorf Goodman originals

GREY—best neutral—bulks beautifully in this smock-coat of Forstmann's wool; $75. Black woollen jersey dress; $65. Bergdorf Goodman; Frost Brothers

Erik

PINK makes brightest dinner talk. Swathed top of pink wool jersey, pink gloves, turban. New, fuller skirt of silk damask. B. Altman; I. Magnin; Wm. H. Block

Mauve—sentimental, now-smart shade in a Ducharne tweed suit. Jay Thorpe; Vandervoort's

Lavender tweed suit with pink jersey blouse. Lunch-box bag. Hattie Carnegie; Marshall Field

Purple wool suit—under the jacket, a lavender-striped jerkin, pink blouse. Hattie Carnegie

MAUVE, lavender, purple—no colour shortage. But a paper shortage, yes. So these drawings of fashions important enough for full pages in normal times have been reduced in size to give you a six-page-measure of news on these two pages.

Blueberry—suit of Ducharne wool, sentimental mauve blouse. Henri Bendel; Neiman-Marcus

Heather-blue—suit, turban, gloves—all of same shadow-checked wool. Saks Fifth; L. S. Ayres

Hyacinth-blue—jacket of Forstmann wool, nutria-lined, over cardigan suit. Altman; Harzfeld's

BLUES—blueberry, hyacinth, heather, Parma. Plan your wardrobe using blue with blues; or with pink or mauve or pale green. These are the blues that are specially wonderful with furs . . . with black fox, Persian, martens, nutria, or feathery grey furs.

Yellow tweed suit, nutria revers and cuffs. Gold-checked wool vest, yellow shirt. Hattie Carnegie

Nutria-brown tweed coat—sides and sleeves of nutria fur. Tweed suit. Lord & Taylor; Montaldo's

Jacket of Stroock tobacco woollen, handknit sleeves, dickey. Milgrim; Marshall Field

YELLOW, tangerine, tobacco, brown...This is the copper-in-the-firelight range. Think of these tones glancing with gold jewellery, nutria blessed. OPPOSITE: Tangerine coat of Forstmann wool lined with nutria. Lord and Taylor; I. Magnin

RABW

GREEN is news again. Stoles are news again. Here—Nettie Rosenstein's muffle-neck dress of wool jersey; black fox stole and hat. Bonwit Teller; I. Magnin; Marshall Field

TONI FRISSELL

The fox stole is news again

STOLES are news again. The wrapped-throat is news again. Slim, green wool jersey dress, about $90. Marshall Field's "28 Shop"; Kerr's. Dress, hat, and silver-fox stole: Bergdorf Goodman

Long and black—for brilliant black nights. Here, Victoriana tunic coat of silk faille, jet-sewn, worn over a décolleté dress of shadow lace. Bergdorf Goodman Original

BLACK BLACK

For a 1944 Occasion—one bare shoulder, one big jewel (your own) on a black-black tunic dress of Bianchini Fiberset rayon crêpe. $90. Henri Bendel; Neiman-Marcus

RAWLINGS

Modern Josephine

Direct from the Directoire—the nine-foot stole, the high waist, the white and gold of this silk chiffon dress. Designed by Sophie of Saks Fifth Avenue's Salon Moderne. Real jewels by Saks Fifth Avenue

PENN

VERA ZORINA

Ballerina, film and Broadway star... here wears an Hellenic white evening dress draped into a peplum and embroidered with classic gold-and-pearl-bead wheat sheaf. Foreman rayon crêpe. Hattie Carnegie original

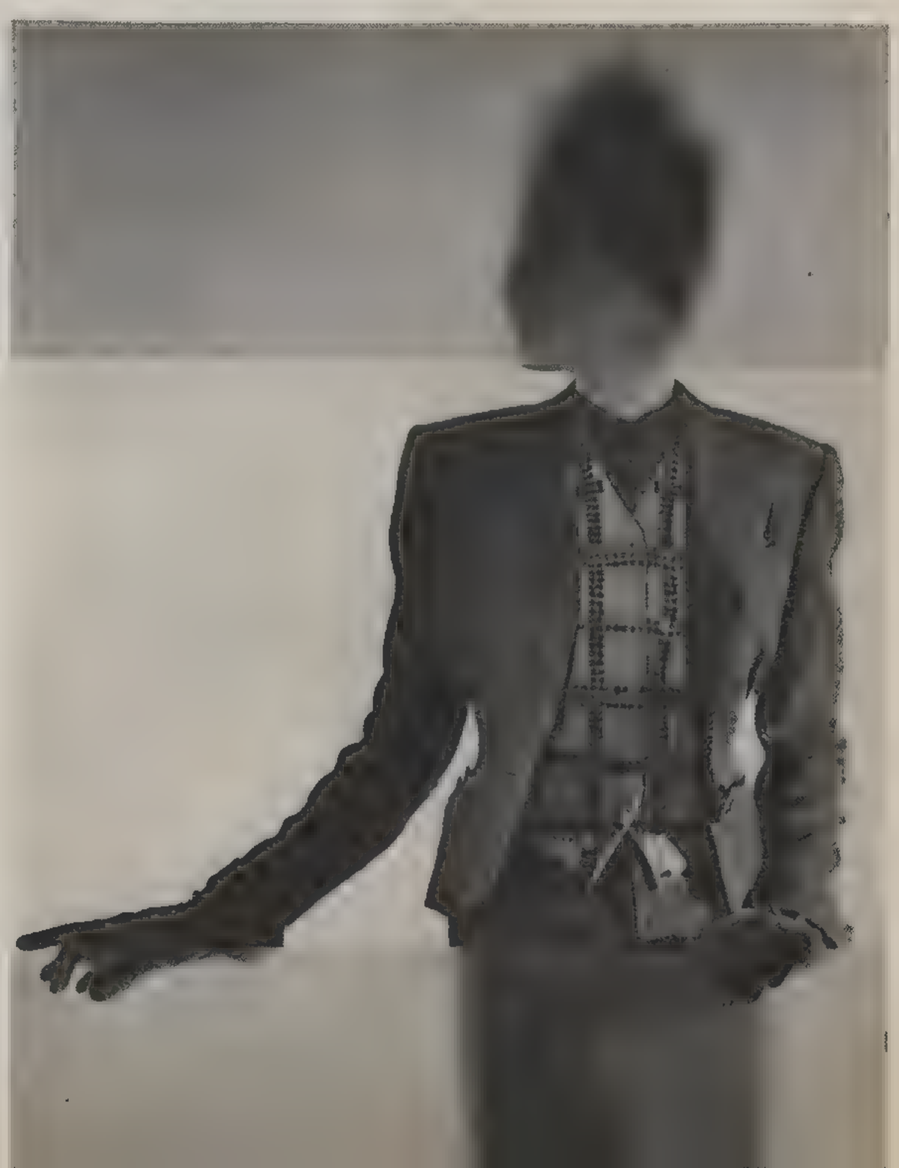
JOFFÉ

• Above: Orchid checked tweed waistcoat under a plum Ducharne tweed jacket, over an orchid silk blouse, tying high at the throat. Hattie Carnegie original; Neiman-Marcus
• Above, right: Broadtail waistcoat with sparkling buttons: black wool skirt, under purple wool jacket, broadtail lapels. Troy Stix design. Sizes 10 to 14. Saks Fifth Ave.

Waistcoats are the heart of this autumn's suit. To twinkle, to shimmer, to outline your waist, to keep you warm...to make a suit a Costume.

Opposite: Waistcoat of white rayon satin points up, as it should, a black rayon velveteen suit. Sizes 10 to 20. Larry Aldrich design. Saks Fifth Avenue; Vandervoort's; Harzfeld's

• Below, left: Black velveteen waistcoat is all-in-one with this green Botany wool suit. Velveteen lines jacket, turns cuff. Sizes 10 to 16. Franklin Simon; William H. Block
• Below, right: Pink wool squared with many-coloured sequins, waistcoat to this purple Forstmann wool suit. Kraus design. Sizes 10 to 20. Bonwit Teller; Carson Pirie Scott



Skirt situation—easing Many skirts are widening, easing up, moving off the Straight & Narrow, in nice ways. Some flare off to more width at the hem. Some, like the three sketched here, are soft all way round, with a measured fall of fullness. But all are easily within Government regulations—a size sixteen skirt may be 72 inches wide (64 inches, if wool)...and that is anything but narrow.

• Above: Easy skirt, like a slimmed dirndl, to a black silk taffeta dress, crushed into a bracelet-small belt of emerald suède. Henri Bendel original

• Above, left: Easy skirt rounds the hips of this very new costume coat of Forstmann's black wool. Black Persian lamb makes the mock-jerkin, double-scores the hem. For first-degree elegance—wear all-black accessories. Coat, sizes 12 to 14. Lord and Taylor; I. Magnin; L. S. Ayres • Right: Easy skirt to a wool jersey day-dress, hairline-striped with black and white to give a look of live grey. High neck, long-limbed lines are basic for the twinings of a stole. Traina-Norell design. Sizes 10 to 14. About $125. At Bonwit Teller; J. P. Allen; Marshall Field

CECIL BEATON

The greatest controversial figure on the Allied side has been *Le grand Charlie,* now President of the Provisional French Government. A stiff, tall man, with a shyness that is like a physical characteristic, he has a face riveted with sadness. He also has a kind of dead-pan humour, a habit of listening well, although he sticks in a series of staccato "why's." America overwhelmed him, the delighted receptions, Mayor LaGuardia's bouncey affection, the crowd that sang *La Marseillaise* at New York's Stadium at the sight of General de Gaulle

General Charles de Gaulle

Seven summer days ...the Seine is deep yellow and low, and I worry over the smell of being trailed by Nazis, sniffing at the underground

By Emmanuel d'Astier de la Vigerie

[EDITOR'S NOTE: *Once—as "M. Bernard"—one of France's most powerful Underground leaders, Emmanuel d'Astier de la Vigerie, is now National Commissioner of the Interior in the French Provisional Government in Algiers. In 1942, he came here, talked to President Roosevelt and Free French leaders; then returned to France. While he was here, "Life" photographed him from the back, wrote of him as "Pierre Durand," to keep hidden even his hidden identity. Last November, he was chosen by the Underground as their representative in General de Gaulle's first cabinet.*]

SUNDAY: I'm walking all the way round a huge vat, along a narrow rim, with just a touch of vertigo. The huge vat is my past, my streets, some friends, some enemies; and I must not fall into this vat.

At times, I resist very badly and come close to the forbidden sections and streets. Yesterday, in the *rue Bonaparte*, I went into a bookstore where I sometimes used to go in 1936. I looked around for some poetry. The bookseller asked me my name so as to mail me his catalogue. He noted: "Jean-Jacques Bourlier, *rue des Belles Feuilles.*" I was unable to leave the store, I could hardly move; a fly caught in honey, with the shadow of a hand behind it. On one of the shelves, between a volume of Apollinaire and one of the Barrès, I found one by Emmanuel d'Astier. The owner of the store was watching my every gesture and said, "The text is rather undistinguished, but Annenkoff's lithographs are excellent, and I'll let you have it for two hundred francs." I didn't answer, and he went on, "I didn't dare say it to you a while back, but you look rather like Emmanuel d'Astier. He was one of my customers. He was thinner than you and taller, and you are darker."

"I've already been told about this resemblance."

"Did you know him?"

"Barely."

I see the bottom of the vat there, quite close to me; it's the *place Saint-Germain des Prés*, the *Deux Magots* café, the Divan bookstore, Monsieur Martineau there—is he still just by the window with his Bible and his Stendhal?

Yet d'Astier has now been, for three years, so very dead that if somebody whispered his name into my ear I wouldn't utter a sound; whereas, if the name of Bernard were whispered I would jump.

I take the *Bienvenue* subway. It's still the game of the vat. Is it that astounding scent of the *Métro*, that mineral odour that suddenly now makes both Hyde and Jekyll cohabit within me? I sit down on the seat, and the posters opposite me make Jekyll vanish. One of them is white, and the other shows a delighted mother telling her children: "Hard times are over; your Daddy is going off to work in Germany."

I meet my assistant, the one we call the Father of the Nations. "Let's go as far as the Bois," he suggests.

I don't like the look of this section today. There's a smell of being trailed, in the air; too many men who look as if they were keeping an eye on another man, just as in a Rugby football game. And I can't distinguish friend from foe. Even the women don't look natural; they look too busy and are not wearing the tall, ugly hats, set on the top of the head, that are, even more than silk stockings, the sign of a cast that has no scruples. In the Bois, beneath the acacia trees, a woman riding side-saddle appears, like a tormented ghost.

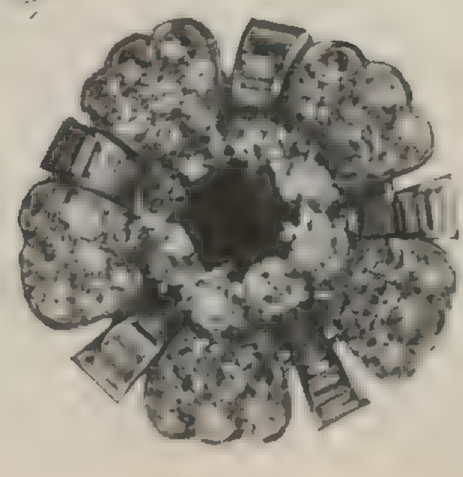
MONDAY: The odour was there. And that breath, as if artificial, cool in summer, warm in winter. The same sounds. In fact, no surprise, except that express-train manner that the *Métro* now has as it passes without stopping one station out of every two and, as it passes, the mysterious look of the closed stations that are still alive with a furtive kind of life. I got off at Concorde. At the end of the passage, around the ticket-booths, five gentlemen in black, with their ends all tied up in Basque berets and gaiters, stopped me. They made me raise my arms so as to feel my pockets, they checked my phony identification papers, then let me go.

I went up the steps, saw Paris and the sky.

The *place de la Concorde*, the *Champs-Élysées*, the Seine...and Paris, seated all around it like an angel in disgrace, with its locks well combed. The air is lighter, the trees more green, brighter, liberated from the smoke and the noise, all the remains of a bourgeois and too affluent life. The breath of the machines has blown away, their gasp is now silent. Paris, transformed into a pillar of salt, bright and pure, where one finds only, like a memory, that quivering of the ground beneath one's feet whenever a subway goes by.

TUESDAY: I was followed this morning. It took me half an hour to shake off the man who was trailing me without giving him the impression that I was trying to shake him off, and to get to know his features without revealing mine to him. Then I went back home; I put on a raincoat and changed hats. It's the general appearance that usually betrays. The Seine is yellow and low. The feet of the stone Zouave of the Alma *(Continued on page 212)*

RAWLINGS



Berets—bigger and better Berets are back again...big, beautiful, reassuring, soft as a pouf. The hat-of-the-hour before-winter. *Above:* Big, pre-crushed black rayon velvet beret, $55. Suzanne et Roger; also, Marshall Field; I. Magnin. Diamond and emerald clips and earrings from Tiffany. *Opposite:* Windsor Beret, hat to watch (and wear). Its crown a beret, its brim a rim. First hat in years, except the cloche, that doesn't need a pin or elastic. Hattie Carnegie, $35; L. S. Ayres; I. Magnin. Turquoise and diamond earrings, Cartier

JOFFÉ

In Lisbon – "Dressed for Reaction"

Underlining a wartime irony—the well-to-do European woman outdresses her American counterpart.

By Marya Mannes

It is one of the ironies of this war that the well-to-do European woman —and there are still many—dresses far better than her American counterpart. While we are wearing rayon, limited, she is wearing yards of silk. While we are confined to three pairs of shoes a year, she has rows of custom-made models. She can wear nylon stockings (made in France), rubber caps (imported from the U.S.), and garters that are elastic all the way down.

France—war-torn France—has never stopped being the fashion centre of Europe. On her sick-bed, and near extreme unction, she has held fast to the needle, her fevered brain in ceaseless invention. Nor does her genius change with different masters. Paris *couture* has been doing very nicely under the Germans. Call this courage, call it endurance, call it necessity, the fact remains. And let them rid themselves of one more illusion. While hundreds of thousands of women in Europe have been starving and half-clothed, hundreds in the Occupied countries, as well as in the neutrals and Axis satellites, have maintained a standard of elegance that would be the envy of many of us. The Black Market is universal. Cash and scruples are the only entrance fees, and to look well many women will pay them out gladly.

The smart women of Lisbon—and many of them are in the diplomatic corps—have every stitch they wear made to order. That alone is reason enough for them to be better-dressed. The town is full of able little dressmakers who, with guidance and a few copies of French magazines and British Vogue, can turn out charming clothes. They start with the advantage of having wonderful fabrics to work with. The silks available in Lisbon are delectable: a limitless variety of clear, small-patterned prints in the purest colours which, after our enforced *ersatz*, are exciting to feel. They are very expensive, the good ones starting at ten dollars a yard, but they certainly make up for it in beauty and wear. There are also some excellent half-silks from Switzerland, of fine body and originality of design. The fabrics hang in brilliant rows in all the main streets in Lisbon: the freshness of pattern is noticeable, especially in the cottons, both Swiss and Portuguese.

Madame Espirito Santo (left); Lady Charles, wife of British High Commissioner in Italy; Dr. Ricardo Espirito Santo

You can buy ready-made shoes in Lisbon, but it costs little more to have them made to order in any colour and leather you want, from suède to snakeskin. The standard style is the sling-pump, mounted on cork wedges of varying heights. This is a feature we might well adopt, for although it was made especially for the steep cobbled sidewalks of Lisbon—which ruin not only spike heels, but their wearer's feet—cork is a joy to walk upon anywhere. Light and resilient, it would soften even the streets of New York. For some reason, the texture and colour of the cork take away the club-foot quality that spoiled the wedge shoes we once imported from the Italian, Ferragamo. Also, it can be dressed up with leather inserts between the cork layers.

The accessories here are not particularly notable, although you can get very good leather bags made in the Hermès manner, if you can spare upwards of thirty dollars. The only new thing here—and it is an ancient art—is the gold jewellery, which is something to lust after. Portugal seems to be overflowing with gold; and most of it is twisted into rope-like strands that are massive without being clumsy, and somehow suggest the hair on Luini angels. The jewellers here are superior workmen, and with little guidance can evolve settings and designs that are highly personal and fresh. This goes for junk jewellery, too; you can get ravishing earrings and clips made out of sequins, seed-pearls, coral, coloured beads, all combined according to individual need and fantasy.

At the house of Mr. and Mrs. Ian Wilson-Young (left to right): Mrs. Wilson-Young; Mme. Joao Castro Pereira; S.A.I. Dom Pedro de Bragança; Mme. Antonio Pinto Basto

All this takes time, but the women of Lisbon seem to have plenty of it. Although well-to-do Portuguese women have large families, large houses, and large meals, they have no shortage of servants and nurses to cope with them. This leaves them free for church, charity, bridge, and

fittings, all of which serve to keep their minds off the activities of their husbands. Flirtation is a Portuguese male pastime.

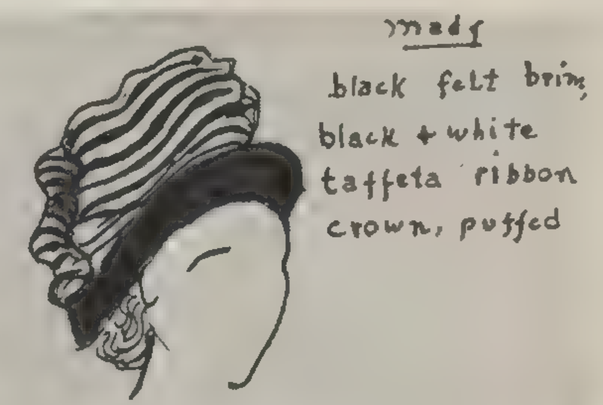
Next to religion, consolation can be derived from Paris clothes. Many smart Lisbon women wear the actual French models brought to them by friends who cross the border regularly. Others have their own couturiers make copies. Communication with Paris has never been a problem here.

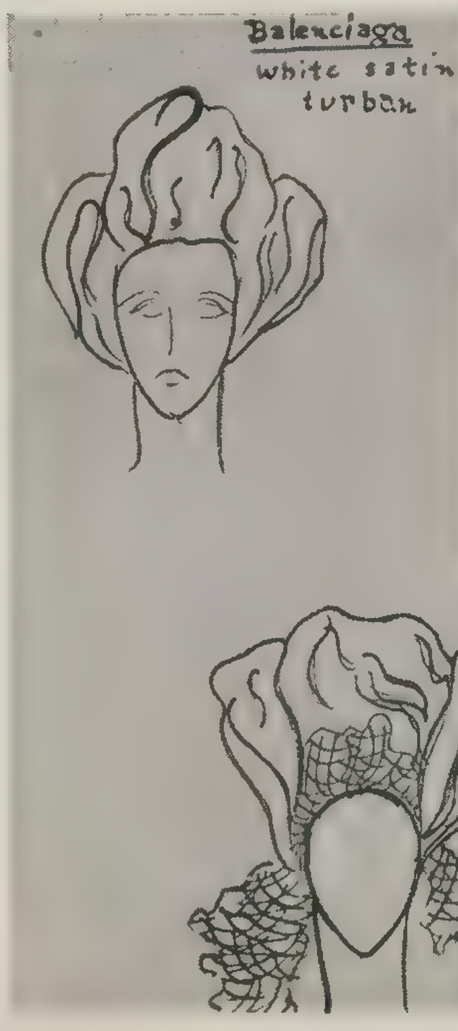
Among the old houses which are still going strong are Alix, Paquin, Piguet, Lanvin, Schiaparelli, Heim, and Lelong. [*Editor's Note:* No one knows whether actual heads of these houses are working in Paris—Mme. Schiaparelli has been in America since 1940.] The rising star is Jacques Fath. Balenciaga, working from Madrid, has great influence. If one were to choose a common style denominator in the work of all these couturiers, it would be fullness of fabric and elaborateness of detail. Nearly all the skirts, for instance, day and night, have material hanging in folds, pleats, or draped panels from a flat and intricately cut diaphragm which very often consists of one piece and dispenses with side seams. The bodices are also draped, usually buttoned in back; the neck-lines high, often with little turn-over collars; the sleeves incline to fullness. The shoulders are all round, with curved pads. The general effect is one of voluminous grace.

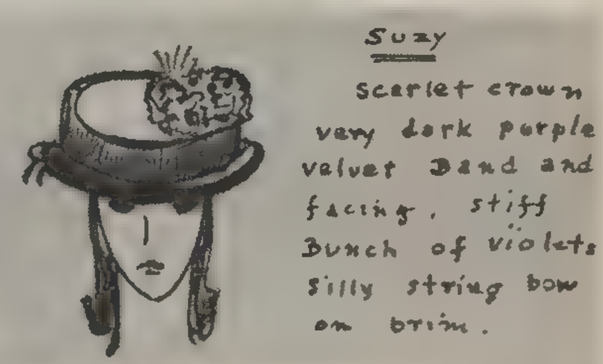
At the Wilson-Youngs' (left to right):
Henri Martin, Swiss Minister in Lisbon;
Mme. Maria Inez de Carmona Santos,
daughter of the President of Portugal;
Comte de Lancastre, and Mme. Joao Castro Pereira

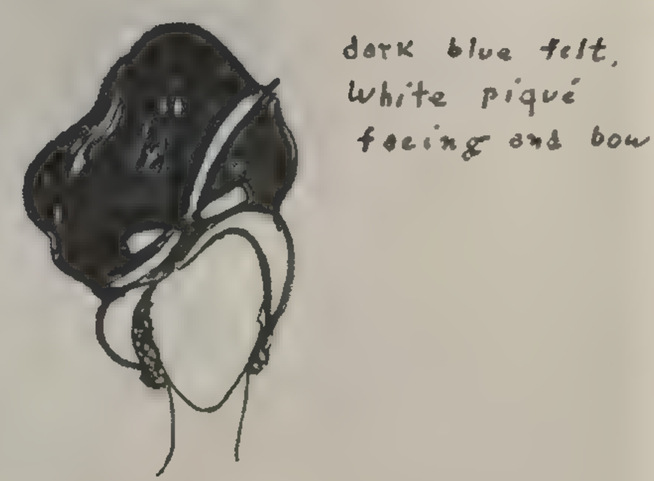
More specifically, Countess Erika Hoyos, a young Austrian beauty, has an afternoon dress made out of a sheer grey fabric that is half cloud, half pussy-willow (it must be some sort of silk chenille. It came from the House of Schiaparelli). Simple but extremely luxurious, it has a very full skirt, full, long sleeves, a small-collared neck, and intricate gathering at the belted waist. She has also an Alix evening dress of heavy oyster-white silk striped in black that is gathered from the low, round neck to the hem in a manner suggestive of the slashed doublets of Henry VIII. The material is held periodically by narrow, black, horizontal bands, the skirt billows out from a small waist.

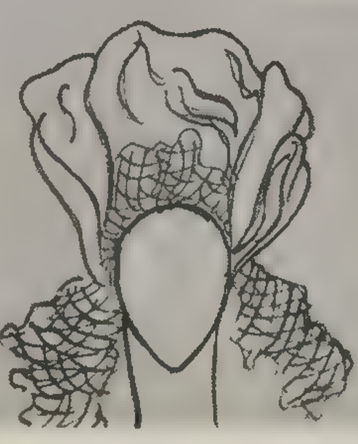
Paquin is still turning out expertly tailored dressy suits and coats. Among the former is a horizontally pin-striped black-and-white satin suit, with the current long coat, slightly reminiscent of a riding-habit. The skirt has three deep pleats in front, is straight in back. Balenciaga's black wool cape, sketched herewith, looks very new and could be good for New York.

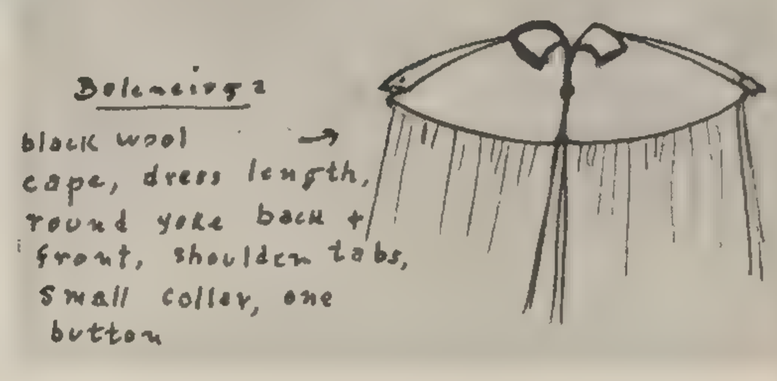












Among the best evening dresses I saw was a Paquin model, shown at Bobonne in Lisbon. This had a pale pink satin top, high-necked, and embroidered in black, and a black dull crêpe sarong-skirt, narrow and complicated. Among Bobonne's own models was a wool tricot evening dress with a bell-skirted Gibson-girl shape—dark blue with a high-necked, deep, white crochet yoke, and hemband. This had definite originality, but could presumably be worn only by very tall women in very cold houses. The same house showed a dark blue enormous-skirted evening dress made out of a heavy crinkled taffeta I have never seen before.

The local adaptation of the Paris hat style is still quite horrible, but in a different way. Short, swarthy women stump along under huge, top-heavy structures overburdened with flora and fauna, and bearing no conceivable relation to the face beneath it.

The real thing from Paris is big enough, but can look well on the right woman. These hats are *hats*, not adjuncts to the coiffure. They are unashamedly portrait-creations, waiting for a Degas, a Renoir, or a Boldini. Here again is irony: American fashion has been adapted to the active American woman, and is therefore one of convenience. You cannot go to an office or to a factory or to a hospital *(Continued on page 198)*

In Rome - "Dressed for Inaction"

In spite of the war that surrounds their city, some Romans still live beautifully, wear pretty clothes, and enjoy gossip

I'VE come to Rome. The wonder at seeing broad, clean streets again; smartly-dressed women; shops filled with things you really want to buy; children with pants on, and luxurious hotels, is almost too much, after coming from further south in Italy.

The first night I was here I was taken to a party where I saw at least a dozen Italian people I knew—all hungry for New York gossip, all surprised at finding me here—convinced I must be a nurse, with much palaver about my self-sacrifice and bravery, which was a little hard to take, considering my protected life in this war. Everyone longed to know what people were wearing in America. Had I any Vogues? Had I seen the dress collection at "Gabriella Sports"—so good, they said, and with no help from Paris.

It was pretty incredible, as it might have been Paris, or London, or New York—any place where you find those internationals who are still interested in International fashion, gossip, and an International way of life. The setting was beautiful. Shining silver, crystal, well-groomed footmen, candlelight, soft music. The women were dressed with taste, with charm, and they were lovely. Only the food was missing. Dinner, when the dining-room doors were finally thrown open at 10 P.M., consisted of small pieces of bread on which were dabs of Spam, corned beef, and Vienna sausage. This was followed by a dab of dessert. No one mentioned food. It almost doesn't exist for civilians at the moment. This city has always been beautiful, kept by the truck farms in the south, and the industries in the north. It was never meant for war, nor did it ever experience war—not this war.

Many people here seem to have no conception of war. The roads leading into town, over which our army fought, leave a story of complete destruction; every farmhouse, every tiny village. The roads out probably tell the same story. Within the city, there is a remoteness in spirit and a remoteness in actuality. The people are troubled because they have no cars, because they can't go to the golf, because their swimming-pools aren't filled, because their electric lights go off. They are enchanted that the Americans have come so that they can now go out at night to parties, so that they can have music and dance, so that there is a reason for buying new dresses, because there are new friends to make.

They say the Germans were very correct; no drunkenness, few troops; no noise. But the curfew was early, music and dancing and gatherings were prohibited. Even the Germans seem never to have brought the crude reality to light that there was a war.

Never has this town seemed more beautiful to me. There is a fine calm to the streets, with no buses running, few tramways. The swallows dip and whirl around the gold-and-burnt-sienna-coloured buildings; the ruins stand out, unobstructed, as they were before the war, by the inevitable German tourist in raincoat with *Baedeker*. As you drive through the streets, you marvel at the beauty that has been poured into this city; the superb *palazzos*, the lovely fountains, the harmonious *piazzas;* the way that the new has blended into the old. You are amused by the four-block-square colossal building for the administration of African affairs, which stands, an unfinished monument to a finished empire.

As you go from lunch party to cocktail party to late dinner, you realize that these people live more beautifully, possibly, than any people in the world. There is such a feeling of grandeur in the large rooms, in the lavish decoration, the incredible variety and beauty of locations. You go to dine at Count Borromeo's and find that he has discovered an early-eighteenth-century gold-and-white vaulted ceiling, uniting five rooms, so he has torn down the walls to make one room—twenty-seven yards long—that he partitions off partially with screens into various dining- and sitting-rooms, leaving the superb ceiling to create a decorative unity between them all. You go to a buffet supper at Count Bonzi's bachelor quarters and find dining and dancing and everything going on in *(Continued on page 196)*

Grey—full strength ➡

(Opposite) The most casual of grey tweed suits worn—unexpectedly—with a magnificent platinum fox coat. The unexpected is what often gives the new look for 1944. Ducharne wool suit; $155. Grey felt hat. All designed by Hattie Carnegie. Charbert's new perfume, "Fabulous," would be completely in character (see page 200). All but the coat at: Jordan Marsh; Himelhoch's; Harzfeld's

RAWLINGS

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Part of the plan

• Planning makes perfect. No accessory is worth its salt this year unless it's part of a plan. Here, points for planners:

• Plan your head first—the pivot of the new Considered Costume look. Make your earrings, your hair, your hat, a Three Power Plan. Skimp somewhere else, but acquire a consummate pair of earrings. Take your coiffure to task, if it's not as good as it should be. Then settle for a Significant hat.

• Plan to muffle your neck. (A swan neck is the season's luckiest accessory.) Day or night, clasp a jewelled dog-collar around your throat. Or swathe, wind, wrap it with fur or fabric, in a new way. Instead of crushing blouse-streamers into a neck-bow, muffle them round your throat, and knot them, bandage fashion. Twist your fur stole round your neck (like tourniquet-practice). Tuck a satin or fur Ascot into the neck of a suit.

• Plan—if you want the most important of current accessories—to have a stole. Perhaps a six-foot length of black fox (see page 126). Then plan your wardrobe around it. Wear it with bright, muffle-necked wool dresses in early autumn. With a furless black casing of a coat, in winter. With dinner and evening clothes all year long.

• Plan unorthodox uses for scarfs. You might have a mile-long chiffon evening stole, like the white Directoire stole on page 130, and knot it about your bare shoulders. Or, with a black dinner-dress, try a long gold stole, embroidered with jet. Spring the surprise of a gold lamé scarf on a knitted blue wool suit. Into the neck of tweed suit, tuck a striped satin Ascot scarf with sequinned extremities. Or wear a tiny *(Continued on page 216)*

A. Plan a course in jewel-entomology (instead of bracelets) for a sleeve. Gilt-silver butterflies, $15 each. Chameleon, $23. Hattie Carnegie. B. Muffle the neck of a mauve jumper with a rayon crêpe Wesley Simpson scarf by Vertès. $4. Saks Fifth Ave. C. Beaded rayon jersey scarf by Arpad. $40. Bergdorf Goodman; Neiman-Marcus.

D. Somaliland leopard Ascot, satin-lined, for an ink-green suit or coat. Midtown design. $165 plus tax. At I. Magnin. E. Cadwallader's silk square, scored with weekday wisdom. Make it a pink suit's gilet. $15. Lord and Taylor. F. With a lavender tweed suit (see page 122)—double lunch box bag of wool and gloves to match. At Hattie Carnegie.

G. Nosegays and equine hoopla on a Cadwallader silk scarf. Loop it peplum-wise on blue. $15. Bonwit Teller. H. Intimate-Dinner slippers—felt threaded with gold. Nice for a pale blue damask skirt. $13. At Bonwit Teller. I. These are Your Jewels—all the shimmer a dinner-suit needs. Pailletted rayon satin gloves. At Hattie Carnegie.

J. Huge wool bag and jewelled pill-box. Wonderful with purple (see it on page 122). Hat, under $33. Near-jewel, $27. Hattie Carnegie. K. With a total-grey costume, this Persian lamb Ascot. Design by Midtown. $125, tax included. Carson Pirie Scott. L. Grand Manner brocade opera pumps. About $38, custom-made. Henri Bendel.

Wool dress and...

● AT THE METROPOLITAN MUSEUM OF ART: PLASTER PORTRAITS FROM EGYPTIAN MUMMIES

...and box cape

(Left): Here is the Costume look-of-the-season...in a dress and cape that belong to each other. The simple dress is of black wool...straight and simple, with envelope-folds flat about the hips. The short cape rolls back with nutria. $95. Dress, sizes 10 to 18; $40. Capri costume at Altman; Bonwit Teller, Philadelphia; Himelhoch's. Fur-and-knit bag, hat: Sally Victor

...and box coat➡

(Opposite): Strict black dress, quiet mate to a scarlet-tanager short coat margined with Persian lamb lapels. Capri design. Dress, Hockanum woollen. Sizes 10 to 18. $35. Coat, about $85. Altman; The Blum Store; Stix, Baer & Fuller. Notice the dog-collar of Marvella simulated pearls; the felt lunch-box bag. Veiled velvet sailor, $50. Hat and bag by John-Frederics

• PHOTOGRAPHED AT THE METROPOLITAN MUSEUM OF ART: BEDROOM OF THE VILLA OF L. HERENIUS SLORUS AT BOSCOREALE, SEALED BY THE ERUPTION OF MT. VESUVIUS, A.D. 79

Above: Two-piece look to a dress of black wool jersey, the top chalked with white. Muffle your throat with the citron-yellow Ascot; add your own headlight jewels. Design by Larry Aldrich. Sizes 10 to 18. About $40 at Saks Fifth Avenue; Rich's

Below: Dissenting Sleeves—black, against the fawn-beige bodice of this dress of Bianchini Fiberset rayon crêpe. Nice with a no-hair-apparent jersey turban, crushed gloves that give a swathed look. Joseph Halpert design. In sizes 10 to 18. $45. At Stern's; Garfinckel's

Above: Beige beauty of a two-piece dress, with the presence of a suit. Individual touches: the leopard buckle, the fluted peplum. Makings: chamois-soft wool. Ben Reig model, by Omar Kiam. In sizes 12 to 16. $125 at Lord and Taylor; Himelhoch's

Below: Slick as a sailor's suit—this black wool dress, scrolled with black braid. At the high neck, a pink satin bow; vary with a cluster of odd, old jewels or a nonchalant little ermine Ascot. Capri design. Sizes 8 to 16. $50. Bergdorf Goodman; Thalhimers

Above: Beige wool chemise dress, striped with long insets of black braid, and belted-in with black suède. Twine it with a six-foot black fox stole (see page 126). At the collarless neck—your own gold choker. Dress, sizes 10 to 18. $40. Peck and Peck; Garfinckel's

Below: Very-Good-Grey coat-dress of Rodier's wool jersey. Add grey gloves. Sometimes, wrap the scarf-streamers like a muffler, high round your neck, and knot the ends. By Adele Simpson. Sizes 10 to 18. $70, at Bonwit Teller; Joseph Horne

KAY BELL

Six daylong dresses, smart enough to go out alone—when it's autumn in town, and bronze leaves scrape beige pavements, and the sunny side of the street is too warm for a coat.... Wear one of these *net*, or wrap it with a bulky length of stole

LEE MILLER

With her tongue permanently in her cheek she talks more sense than many people who are just talking straight

E. Arnot Robertson *By Lesley Blanch*

She is in the thirties; a rather wild-looking, tawny-haired, hatchet-featured creature, with blue eyes, and an extremely pedantic voice which is entirely at variance with her brilliant, rapid, and very personally-flavoured talk. She is one of the most violently individual people I have ever met. She is a mass of contradictions, in both appearance and manner; she has an acid humour, and is also rich and fruity. She has a cold and analytic approach to certain questions, while on others she is unexpectedly cosy.

She is the author of some of the most distinguished best-sellers of today and yet she frankly admits that her writing is done in odd moments, usually after cooking the dinner, at the end of what to most people would be a full day's work in the Films Division of the Ministry of Information. She is part Irish, part Scotch, part French, part Welsh—and nothing English. "I expect that's why the English are my favourite race," she says. Her husband, Henry Turner, runs the Empire Press Union, which means that before the war she travelled round a good bit, literally in the round-and-round technique; that is, getting on liners and going along prescribed Empire routes, stopping off at the key cities, and so on again; not, perhaps, travel in the Marco Polo sense, but wonderfully conducive to the observation of types, the sort of types with which her books are filled.

She has one son, Gordon, aged five, who was sent to America at the beginning of the war when he was eighteen months old. She herself, in those dark days, saw very little chance of England's being able to avoid, at least temporarily, the fate of so many other European countries, but was determined that Gordon, at any rate, should not become a mass of Nazi doctrines. Now he is home again, and goes to a nursery-school each day, still talking regretfully of the prunes and "Pablum" which linger in his mind as symbols of the American way of life. When asked to describe his mother, he obliged with the following succinct character sketch: "My mummy is a good one with red hair, she says never mind for once about hands. She can make paper gliders and boats and puddings. When you get in her bed in the morning she says don't put those horrid cold feet on me, but she is only fooling."

Arnot Robertson's full name was Arbuthnot, but she took out the middle syllable as being redundant. Her French mother gave her this name in defiance of Nature's having gone back on her in the matter of a boy. Apropos of parentage, or rather the responsibility of parental behaviour, Arnot Robertson says that having a frivolous female parent, who constantly disturbed the highly conventional tenor of her English schooldays, has made her deadly determined to be nothing if not the rigid pattern of a respectable, highly conventional parent to Gordon. She is determined never to allow him to feel that he has an individual for a parent—at least not while he is going through those sensitive and conventionally-minded years of extreme youth. She may wear trousers all day long at home, as being warm, and considerably more practical when she is cleaning up the débris produced by bombs falling too near to her charming and ramshackle eighteenth-century Hampstead home, but she is very sure to take them off and assume the neatly-skirted appearance of meek parenthood before she goes to fetch Gordon from school.

All this is said with her tongue in her cheek. I think that is where it usually is, but, in spite of that, she talks a great deal more sense than many people who are talking straight. She began writing in her early twenties; *Cullen* was her first success; she wrote it while living on a boat in the Thames estuary; she says it was the sort of book that everybody always writes when they are recovering from a painful love affair. *The Case of the Four Frightened People* established her reputation as a novelist.

This book came about in a curious way. She had gone over to Holland and found the crossing unexpectedly violent. Green-faced, and giddy at the knees, she was met by a collection of jolly friends who discussed her literary talents noisily over her queasy head. "The trouble with your books," they said, hitting her on the back, "is that there is no action—too much talk." Turning her face to the wall, Arnot Robertson said faintly, "There *shall* be action in the next." Anything for a quiet life, she thought at that moment, and would have agreed to write a *Guide to the Turf* if it would have stopped people speaking to her. However, when she recovered, later, the idea of a thriller or adventure story seemed intriguing, and out of this came *"Four Frightened People."* It was all about the most obscure jungles of the Dutch East Indies. She had never been there and looked everything up—local colour, flora, and fauna—at the British Museum. This was such a lot of trouble that she determined never again to be bound by the limitations of truth. Readers of the book may remember some references to a bird called a palantot. This is an entire figment of her imagination.

She became so bored with last-minute verifications of local colour that she decided to invent a bird. She even went so far as to *(Continued on page 205)*

Indelible portraits of old friends and chance encounters, painted in overheard and snatched conversations

Women I won't forget

By E. Arnot Robertson

I AM thinking of the old woman in an Irish train who said sternly to another, recently bereaved, "Shouldn't you be thanking Providence now for the Various Veins in your legs, you that did be grumbling at them all day long in the days of your happiness? Saying they took your mind off your pleasures, for won't they be taking it off your sorrows just as well?" And of the respectable Nanny in the house of a friend who broke away from the standards of a lifetime's probity to achieve the grandest, most pointless lie I have ever heard: of the bomb which landed just across the road during the night, she said in the morning, "I heard it beginning to fall, but I was asleep when it landed."... And of the two suburban housewives (so they looked) who sat behind me in the bus one day and carried on the following conversation (I promise you, this is verbatim): "Didn't you tell her, she ought to put her husband and children first?"—"My dear, over and over! But would she? No. Herself every time."—"Now, what's the result?"—(in a significant whisper) "Last night the doctor told her she was never to touch tomatoes again!" The time I've spent, at intervals, for years, trying to fit a situation round that fascinating dialogue!

As a woman, for what odd reasons one remembers other women! Men, with a few exceptions, one remembers for three: (a) they are so intelligent; (b) they were so good looking; (c) they managed to make one feel so (a), or (b), or both, oneself. But with women, there is an immense variety. Very rarely, in my experience, are the great or famous as personally memorable as the chance sharer of a journey, the person who speaks to one in a restaurant, a lift or a shelter, or someone overheard in the street making a remark more off-guard and self-revealing than the great or famous would dare to be. The distinguished come in contact with too many people as a rule. They have to converse in the spiritual clamour of the undistinguished all around them, saying, "Give, give! If you are known to be witty, be witty for me. If you are beautiful, shine particularly today so that I may admire."

And as a rule they don't. They can't afford the special effort, all the time. But the obscure woman, known by accident, like the Irish consoler in the train, may never have said or done another thing worth hearing (though I find that hard to believe of anyone of her race), and is much more likely to be at her peak of interestingness at the moment of meeting. Certainly, looking along my life, I am sure that the qualities which have made a handful of women stick in my mind for years—their faces and voices to be recalled at any moment, though I may have met them only once—have little to do with the qualities which help people to success.

OF the eminent, I find one often remembers what one has been told about them more clearly than what they are like themselves—"Really! So that's the lovely Mrs. X I've been talking to, these last ten minutes? Listening to, rather. Of course, I've heard of her; I just didn't think it could be the same woman. You say a man shot himself when she married X? Isn't it wonderful to think that *two* men were willing to listen to more of the conversation I've been hearing—day after day, at breakfast. I mean, presumably both of them must have stood at least ten minutes' talk before they reached the point of marrying her or shooting themselves. Most interesting."

Then there was the distinguished female explorer, undoubtedly a gallant and worthwhile character, of whom I can remember nothing but her teeth, and an irrelevant remark made about her. Someone reported, "D'you know, she's the only white woman who's ever been in that part of Tibet? She had to stain her face so they wouldn't guess she was white." And someone else said, "I suppose she would not have to worry about their suspecting she was a woman. Not with those teeth.... In Tibet so many llamas around everywhere." Regrettable; but there you are: that's what I remember.

ONLY once have I been lastingly impressed by aristocracy of bearing, to the point where I can visualize this particular French lady after a very brief meeting, quite a long time before the war. It was at the time when I did not know that "Hotel So-and-So" written on a gate in rural France meant the country house of the So-and-So family; nor did the women with whom I was touring France; we had just had an almighty row, and were in desperate need of a cup of tea.

We rang the unreliable-looking bell on the dilapidated door of the Hotel So-and-So, and asked for it. The most exquisite old châtelaine withered us with a look, flung her hands skyward, and exclaimed that the So-and-So's had indeed fallen on evil times, as the state of the house would show, but heaven be thanked it was still possible to offer refreshment to strangers within the gates. She then led us, horrified by what we had done, through a ramshackle, dusty mansion, redolent of past grandeurs, and sat us down in a room to the crowded furniture of which nothing could have been added, and nothing taken away, without spoiling the perfect atmosphere of Proust *(Continued on page 206)*

READBOURNE

Mr. and Mrs. William Fahnestock, Jr., live in a famous house on Maryland's Eastern Shore

For more than two hundred years, the handsome, serene Georgian façade of "Readbourne" has looked out on the salty Chester River, deep in the Chesapeake Bay country. Built in 1731, by Lord Baltimore's secretary, Colonel Hollyday, "Readbourne" housed seven generations of his family. Then it was closed, its rosy walls—made of bricks fired on the plantation—were overcoated with ivy, its famous panelled walls were stripped off and sold, weeds reached out to swallow up the gravel paths, only the box and great oaks stood guard. Four years ago, Mr. and Mrs. Fahnestock first saw "Readbourne" and fell in love with it; they bought the proud old place, and set about restoring it. Today, the Fahnestocks live there all-year-round, completely caught up in the fascinating minutiae of busy plantation life. Mr. and Mrs. Fahnestock return from a plantation tour; their Long Island trap is pulled by a favourite trotter, fifteen-year-old Billy. Southern-born, Mrs. Fahnestock is the former Eppes Hawes, the daughter of the Hon. Harry B. Hawes, former Missouri Senator, and Mrs. Hawes; on her mother's side, she is from a distinguished Virginia family

BALKIN

BALKIN

Mrs. Fahnestock in the blue-grey hall at "Readbourne": the crystal lustre, the soft, painted panels, by Joseph Vernet, the rare Sheraton benches—all in the great tradition

In the living-room: Queen Anne tapestry chairs, antique wig-stands; crimson damask curtains the windows and covers the sofa

Readbourne, the farm, works for a living

The seven-hundred-acre farm supplies specially smoked hams and bacons to the local markets; the Fahnestocks raise Black Angus beef cattle, chickens, and Belgian horses, for farm use and for sale

The pure-bred Jersey herd supplies milk and butter to the big house and the nearby Washington markets

Readbourne, a Classic Beauty. Mrs. Fahnestock used the formal elegance of the eighteenth century in restoring the rooms at "Readbourne." For their quiet, perfect proportions, she chose brocades, English antiques, crystal chandeliers, Italian landscapes, muted colours. The crimson curtains in the living-room, which once hung in the old Fahnestock house in New York, have become period pieces, with stylized valances by Lo Nano, who designed the curtains for Williamsburg. The Venetian mirror came from one of England's royal residences, Hampton Court. "Readbourne's" restoration is as complete as it is beautiful, for the Fahnestocks, following another plantation tradition, have put the seven hundred acres surrounding the "big house" on a paying basis, as a progressive, working farm.

In the dining-room, candlelight flickers on shadow-blue walls and gold brocade curtains; on Coromandel screens, chinoiserie cabinets, *œil-de-bœuf* paintings

In Mrs. Fahnestock's bedroom: a Hepplewhite bed of mahogany, with hangings to match the curtains, in mimosa yellow antique taffeta, accented by turquoise satin chairs

Off the bedroom: a tiny alcove, hung in mimosa and blue, with a Queen Anne desk and figurines

The Negroes—many of them are descended from "Readbourne" slaves—live in white cottages

The old cemetery, legend-filled; like most plantations, "Readbourne" has its pale ghosts and secret passages

Mr. and Mrs. Fahnestock, at the stable, inspecting the Belgian farm horses, the yearlings put up for sale

Taking his turn on the tractor, Mr. Fahnestock with his plantation manager, Waldo Brooks

Party primer

Big balls, formal parties, are seldom given, now, but there are so many reasons for getting people together in your house, these days: because a man is leaving for overseas, or coming home; because the visiting Allies should see us away from official dinners. Also, people do a lot of arguing, now, on politics and peace, and some of the best parties are being built around a fight. How to give these parties, in the face of current hostess problems, such as cookless kitchens, officers' pay, and so-called food shortages, are outlined here.

What Makes a Good Party?

The guests. Neither caviar flown from the U.S.S.R., orchids from South America, nor a band from Harlem, can make up for the dull thud of a wrong mixture of people. A good three-point rule is: 1. To have everyone know at least one other person well. 2. To be sure there is a common denominator of mutual interests, whether it's military strategy, the coming elections, or simply good food. 3. And stir in at least one lion (foreign correspondents preferred).

Why Don't My Parties Turn Out the Way that I Have Planned Them?

Maybe you don't really plan. Do you want it cozy and comfy? Then stick to the people you know will really like each other, with a few new ones reasonably sure to like the others and be liked. Do you want it snobbish, impressive? (God forgive you.) Well, then, just ask the people who'll impress each other, and keep out the cozies, no matter how dear. Do you want it escapistly wacky and gay? Then have only people with the talent of letting go. And if you want it all on a stimulating, intellectual level, don't EVER slip in boobs, no matter how "nice" they are, or how beautiful.

Have some focal point around which to build your party—such as an anni-

versary; to meet a visiting fireman; or to hear someone play. Figure out any reason you like, but give it.

They've Been Fed; They're All Sitting Around the Living-Room. Now what? If bridge is your fixation you wouldn't be asking this question. The same goes for gin rummy and towie and passionate parchesi. Whatever the choice, tables already set up simplify the transition. Otherwise there are all those provocative, on-your-toes, guessing games.

Then there are entertainers. If you have friends who play the piano well enough to persuade the others to sing, or who can tell fortunes well enough to be dubbed psychic, invite them. If you run out of such friendly talent, hire same. But professional entertainers can be a bad bet unless you really know what you're getting. Even some one who has made you laugh in a night club can bore you in your drawing-room, so take care.

But for all these after dinner thoughts, it's the wise hostess who knows her own guests, and who, when talk is sprouting leaves them be, to gab into the night. (*Continued on page 170*)

Buffet (Below). Today's best way of entertaining ten people or fifty, with or without benefit of maid: Put everything on the table, including the wine, and keep the hot food hot in covered dishes — then forget the catering angle, and play hostess. Decorate the table in a big, important way, with masses of flowers, with cleverly arranged raw vegetables, or, as here, with the sheer elegance of beautiful things. To use your best possessions gives a "grand party" air to the simplest food. Here, a lamb stew is in a blue and gold Lowestoft soup tureen, and there are plates to match. The vegetables are in a circle of Wedgwood dishes; mixed green salad in a wooden bowl. An old silver knife box holds the breads; fat strawberry tarts are on a Sheffield platter. The dessert plates are of French gold lustre. Chilled white wines in their own bottles, red wine in a ship's decanter. Both wines, "21" Brands. Steuben's old Irish glass; china, Alice Marks; candelabras, Frederick Victoria; old Sheffield silver, Robert Ensko; sterling flat silver, Towle's "Silver Flutes" pattern.

Making the day Tweed suit to live your day life—working, lunching, patriotically toting unwrapped groceries home. Make it yourself, or tap your tailor. Give it the material advantage of a muted hound's-tooth check, or a monotone ink-green tweed. Love the neat news of its feminine build, its shirt-shaped jacket, its high throat that takes to a fur stole.... Vogue Design No. 5268

OTHER VIEWS AND SIZES ON PAGE 194

Making the evening Satin suit to live your little-night life, cocktails to curfew. Make it yourself, or draft your dressmaker. Give it the modulated shimmer of black, bronze, Parma-blue satin. Love the pretty expertise of its details—whiff of skirt-fullness, handspan waist, high no-collar neck-line that welcomes the windings of a stole.... Vogue Design No. S-4582

Designs for dressmaking

KAY BELL

Vogue's JUNIOR FASHIONS

Remember when you couldn't see the girl for the dirndl? Remember when she was lost, very lost, somewhere 'way inside a sloppy joe? Rejoice, she's out of hiding! Waistline shows. Shoulders show. *She* shows. In pinafores, skirts-and-tops, figure-pointing dresses that sympathize with her special junior proportions—small, high waist, good broad shoulders, and young length of leg. Clothes dedicated to the proposition that they must, they will, fit *her*.

FRANCES MCLAUGHLIN

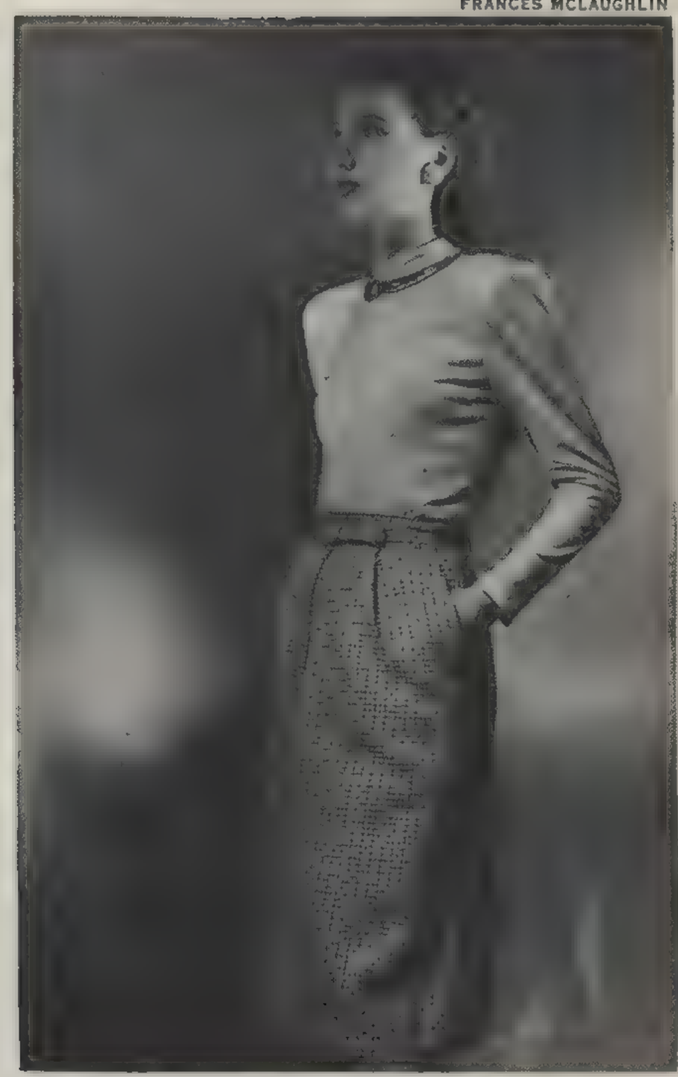
1

Pinafore idea

(LEFT): Junior Fashion #1. White lie. Pretends to be a pinafore but, look sharp, it's a one-piece dress! No timid contrasts, the black skirt is topped with a flame bow-tied blouse, and aqua suspenders, gilt-buckled. Rayon crêpe. Sizes 7 to 15. $23. From Arnold Constable; Stix, Baer & Fuller #2. (OPPOSITE): The real McCoy. Fullish-skirted jumper in brown wool-and-rayon jersey and a rib-hugging brown-and-blue striped sweater. Emily Wilkens design. Teen-age sizes 10-16. About $25. Bonwit Teller; Filene's; Harzfelds

FOR LIST OF SHOPS IN OTHER CITIES SEE PAGE 222

FRANCES MCLAUGHLIN



3

Skirt-and-top idea

4

Skirts with small, built-up waistlines and the beginnings of front-fullness eased in with darts and waistline pleats. Their chosen company, soft skin-fitting tops of jersey. Junior Fashion #3. Checked wool skirt, with inverted dart pleats, slim as a young boy's trousers. The top, a soft, lime-yellow wool jersey turtle-neck sweater-blouse, buttoned down the back for whizz dressing. Hi-Dee Design. Sizes 7-15. $25. Altman, The Blum Store. #4. The waistband of this grey flannel skirt points up to a tangerine beauty of a blouse of Heller jersey. Push-up sleeves. Also lime, turquoise, fuchsia. By Lillian Abbott. Sizes 9-15. Skirt, $9. Blouse, $8. Saks Fifth; L. S. Ayres. #5. Bolero dividend to match a black-and-white checked skirt of wool-and-rayon. Above the high-waisted, belted yoke, wear a black or bright jersey turtle-neck sweater. Minx Modes Design. Sizes 9-15. Skirt and bolero costume, under $17. From Saks 34th Street; Davison, Paxon Co. ⬅ (OPPOSITE). To make much of fine, strong shoulders, a doll-size waist—shirt and skirt: #6a. Flannel skirt, two middle-belittling flaps, narrow leather belt. Betti Collins design, $9. #6b. With it wear a strict white combed-cotton gabardine blouse, open at the throat, or with an English professor's little black tie. $4. Both: sizes 9-15. Stern's; Joseph Horne; Rich's

FOR LIST OF SHOPS IN OTHER CITIES SEE PAGE 222

5

JUNIOR FASHIONS *(cont'd)*

TONI FRISSELL

FOR SHOPS IN OTHER CITIES SEE PAGE 222

7

#7 (ABOVE). Pull-over-dress idea. Hug-me-tight top with a forked-tunic hem over a very slender skirt. Juilliard's grape-purple wool, with pink grosgrain book-mark at the neck, grosgrain cuffs. Sizes 7 to 15. Carlye design. $25. Bloomingdale; J. L. Hudson; Frederick & Nelson

#8 (OPPOSITE). Basque-dress idea. Encore the sweater-snug top—this time, moulded into a new easy skirt. Basque-bodice dress of yellow wool, with the very current high neckline, squared off. Judy 'n' Jill design. Sizes 7 to 15. $20. Lord and Taylor; J. L. Hudson; and Frost Brothers

(BELOW). Snare-and-Illusion. This smooth-snood of felt modelled like a mediæval page's hair. It's a hat, a snare for stray wisps, an illusion of extra-neatness—in line with the new, battened-down look the Young like.... Designed by John-Frederics. Under $10. Macy's; J. L. Hudson

8

Photographed by Gjon Mili, with his stroboscopic camera

la belle poitrine

SOMETIMES one comes to the conclusion that La Belle Poitrine is only a mirage. This bit of beauty, unmuscled, unboned—and undisciplined—provides a wailing-wall for most women in search of bodily perfection. Almost the entire female population is divided into two camps: those who feel that their breasts are too small; and those who feel that their breasts are too large—and too pendulous. The breast which stands up, out and full, defying the laws of gravity and generality, is as rare as chinchilla. But, this currently-fashionable idea of the ideal breast happens often enough to be a human possibility—and since it does exist, the hope of attaining it is universal. What can be done about it?

The development of the shape of the breast is a matter of heredity. There are round, saucer-shaped breasts; long, vase-shaped breasts; breasts with the nipple placed high; some with the nipple placed low. And the breast might be entirely normally developed—and still not be a shape currently in fashion. But there are fashionable brassières to use as a cosmetic against the pattern of heredity. And one can always count on a change in fashion! Certainly the normally-developed breast no matter what the shape is nothing to cause unhappiness.

There are no muscles in the breast, so the size of the breast can not ever be corrected by exercise. The position of the breast on the chest cage can sometimes be corrected by exercise. Swimmers, for instance, develop strong shoulder muscles and back muscles, have excellent postures—so that frequently their breasts seem high and protrudent. While good posture can not possibly change the formation of the breast itself, it does give it a higher, better setting. Though the breast can not be improved by any non-medical tactics—it can easily be harmed. Bad brassières can bind a breast to flabbiness (ask any grown-up woman whose youth was spent trying to be a Flapper). Or, if the breast is large, it will often sag without the properly-fitted support of a brassière.

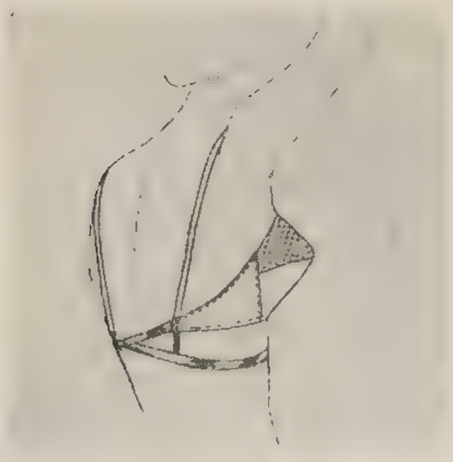
If the breast is conspicuously underdeveloped, it may be a sign of the underdevelopment of all the secondary sexual characteristics. And the breast may sometimes become enlarged as a result of treatment by an endocrinologist for the entire glandular deficiency. The doctor will want to be sure, though, that the medical treatment is not being given merely as a cosmetic—but to fill a really deep need in the physical welfare of his patient.

Once a breast has sagged, there is no hope for its cure, except surgery. Very few breasts are bad enough to have an operation recommended by the surgeon. Almost every large breast is slightly pendulous. And while this does not agree with the currently-fashionable ideal we carry in our minds, it is, at least, normal. But when breasts are so excessively heavy and pendulous as to be not only a deformity—but also a very real physical agony—surgery is frequently suggested. A woman who bears the burden of the weight, the straining tension on her ligaments, and the physical ineptitude of large pendulous breasts can only find relief in such an operation. As in the case of the non-existent breast, the pendulous breast can become, too, the unhappy focus of a neurosis. No woman with monstrously ugly breasts can feel that she is ever fully attractive to a man. Breast surgery has wrought many a personality change, as well as figure change.

While most women yearn for beautiful breasts—they do very little to protect them. Their care should be up to a doctor—and it is recommended that every woman have a physical examination at least every six months. There are better methods of detecting cancer now, and periodic examinations can prevent many of the tragic amputations that are often a result of lack of care. Most women's breasts swell and ache slightly for the few days before the *(Continued on page 182)*

On next page, we show a group of brassières, designed for the not-so-belle, as well as for the belle poitrine

Brassières for la belle poitrine



A brassière for average figures. Allows a décolletage or halter. Sizes 34 to 38. $2.50. Lilees by Lily of France. Bonwit Teller

Batiste brassière designed to support a pendulous bust. Sizes 34 to 40. By Helené of Hollywood. $2. Saks Fifth Ave.

Diaphragm control for average figures. Low-cut back. Up-lift front. Sizes 34 to 42. $5. A Lilees by Lily of France. Altman

For the young figure with broad back, very small bust, Helené of Hollywood brassière. Sizes 32 to 36. $1.50. Saks Fifth Ave.

To make a small bust look larger, this rayon satin and lace brassière by Helené of Hollywood. Sizes 32 to 36. $2. Saks Fifth

Special under-support, Perma-Lift brassière by Hickory. Sizes 32-36 (small cup). Sizes 32-38 (large) $1.75. Lord & Taylor

"Sleeping Brassière" to protect heavy breasts. Adjustable. Padded shoulder-straps. Net. Sizes 34-40. $6. Ruth Merzon

For an extreme décolletage, separation brassière. Pauline Gordon's Divide-O Jr. Sizes 32 to 36. $1.50. From Bloomingdale

Average-figure brassière, with naturally divided bust-line. Maiden Form's Allegro. Sizes 32 to 40. $1.50. At Bloomingdale

Support for the average bust. Backless brassière of Egyptian cotton, by Edith Lances. Sizes 32 to 38. $5. Saks Fifth Ave.

Minimize the large bust with this printed batiste brassière by Edith Lances. Sizes 32 to 38. $3.50. Saks Fifth Avenue

For active sports—to support, smooth out contours, Pauline Gordon's Sweater-Bra. Sizes 32 to 38. $1.25. From Best and Co.

Separation emphasis with a nylon-cloth, nylon-elastic Bali Bow-Bra. Adjustable straps. Sizes 32 to 38. $2.50. Lord & Taylor

To disguise a flat façade; Gay Deceivers; $1.25. "Alphabet" brassière; both by Warners. Sizes 32 to 40. $2.50. Altman

Diaphragm-control and bust-support. Sizes 34 to 40 and A, B, C, D cup-measurement. Warner's Alphabet Bra, $4. Altman

Bonwit Teller

DON COSSACK . . . individualist's coat in Black Forstmann wool, it's magnificent shoulders accentuated by glistening bands of Persian lamb. 198.00 (no tax). Exclusive with Bonwit Teller in Philadelphia.

Philadelphia

PARTY PRIMER

(Continued from page 157)

How Can I Entertain Nowadays When There Aren't Enough Men?

Well, it's fairly common knowledge that the men have gone to war. In fact, if you could give a large party with an equal number of men and women, it would be too bad. It would mean you had either scraped the pot for some men you don't really like, or left out a lot of attractive women friends. "Not enough men" is only usual today. "Not enough men" is a reminder of friends fighting far away.

No Scotch, no Gin, What Can We Drink?

For cocktails, there is rum, and rye, and sherry. At dinner there are all the excellent Chilean and California wines, and for after dinner and the evening parties, there are long drinks of rum and fruit-juice or Coca-Cola, of wines with Seltzer water, of American brandy and soda, and the wonderful American champagne.

What to Feed Them, New but Easy, Always Stumps Me.

Here are three menus constantly used by three well-known hostesses. With each of them is included a large wooden bowl of mixed green salad, a basket of sliced French bread and buttered whole sandwiches, and, of course, after-dinner coffee.

1. Consommé Vert-Prés (a thin spinach soup), served cold or hot
   Baked Chicken with Noodles
   Steamed String-Beans
   Wholewheat Sandwiches
   Strawberry Meringue

2. Fish Dumpling with Shrimp Sauce
   Cold Duck served with small Tomatoes, stuffed with Horseradish-and-Cream
   Sliced Oranges with Orange Ice

3. Bowl of Iced Shrimps with Mayonnaise
   Bitkis (veal-and-chicken meat balls)
   Jardinière (mixed vegetables)
   Baked Chocolate Mocha with Coffee Cream Sauce
   or Prunes in Red Wine

I Have No Maid

Neither has anyone else. Planning ahead is the substitute for maids. Plan the meal that can be heated at the last moment, kept warm on the buffet table. Or plan an after-dinner party where the only food need be sandwiches, coffee, and drinks. Plan to have enough glasses (hired or five-and-ten) so that none need be washed during the party. Plan to remove dirty glasses and ash-trays during the evening. Above all, plan to have *fun.*

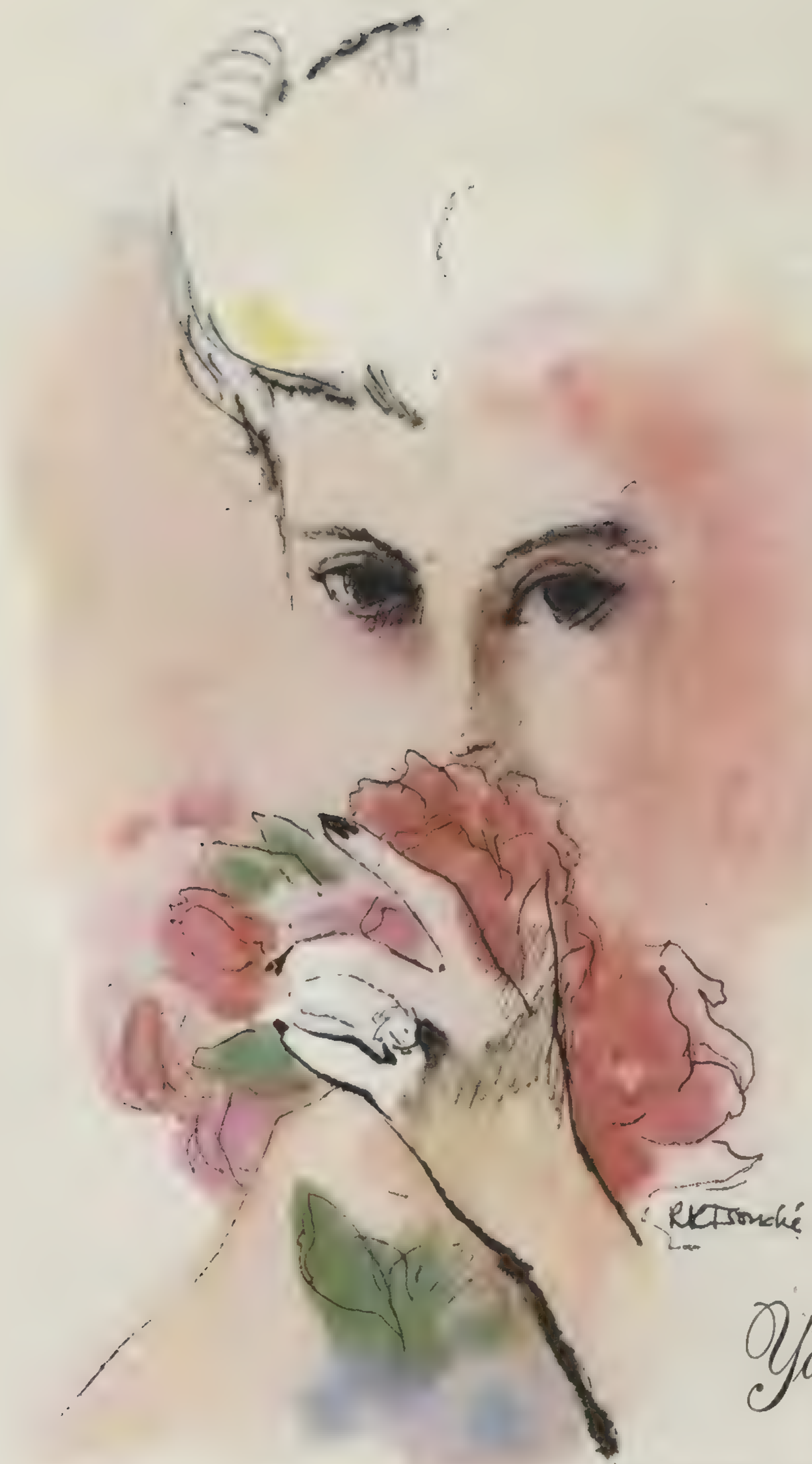
I'd Like To Do Something Different

In town, give a miniature ball—only ten or fifteen people who know one another well—but do it up brown. Have a three-piece orchestra, everyone in full dress; clear the floor for dancing, and serve a lot of California champagne set *(Continued on page 177)*

She spurns all those offers of diamonds and such,
The "obvious" gifts only bore her!
But the token she flaunts, at her favorite haunts,
Are the gay Scarfs that Kimball makes for her.

Scarfs by kimball

AT FINE STORES EVERYWHERE



Your Eyes Speak...

The language of your glance may be eloquent, arresting for there is more to a woman's eyes than her precious gift of sight. The power of her look has been celebrated in song and story for countless centuries . . . do not ignore your own possibilities! Elizabeth Arden has created an entire series of delightful and effective aids to greater beauty for every woman's eyes . . . from the creams and lotions that help to keep them clear and sparkling and free from surrounding wrinkles, to the eye make-up that enhances their natural charm. Start now to make the most of your eyes, let them tell a story of loveliness all the world will understand.

For Bright, Clear Eyes . . . Special Eye Lotion, .60, 1.00, 2.50 . . . Crystal Clear Eye Drops, 1.25
For Puffiness, Fine Lines . . . Eye Beauty Cream, 1.50 . . . Special Astringent, 2.25, 4.00, 10.00 . . Special Eye Cream, 1.50
For Silky Brows and Lashes . . . Eyelash Pomade, 1.00, 2.00 . . . Eyelash Brilliantine, 1.00
To Emphasize Eyelashes . . . Eyelash Cosmetique, 1.50 . . Six lovely colors — Black, Brown, Light Blue, Dark Blue, Grey-black, Violet
To Glamorize the Eyes . . . Eye Sha-do — 21 colors to blend with any make-up, give new interest to any woman's eyes, 1.25
For Grooming Brows and Lashes . . . Eyebrow Pencil, .50 . Eyebrow Brush, .30 (all prices plus taxes)

Elizabeth Arden

HURRICANE at her fingertips!

THE radio script calls for a storm. So in the few seconds allowed, La Verne Owens rattles up a hurricane by shaking BB shots, hitting a thunder drum and starting a machine dropping bird seed for pelting rain.

Miss Owens is Sound Effects Technician for Columbia Broadcasting System...one of those women who've taken home-front jobs to release a man for service. How does she find time for her daily schedule? By figuring out short-cuts...even in her beauty care. That's why Miss Owens is still faithful to the DuBarry Beauty Preparations she first used in the famous Success School course.

Like more than 140,000 Success School pupils La Verne Owens learned the beauty secret of these co-related preparations. For every DuBarry product is scientifically formulated for its specific purpose...but all are blended, so they work together for greater loveliness. First step in the Success Course is giving complexions a fresh start with the DuBarry Special Cleansing Preparation treatment.

Get rid of that fading Summer tan Mix DuBarry Special Cleansing Preparation with water into a thin, smooth paste. Apply to neck and face except around the eyes, and allow to dry.

Wake up circulation, flake off drab skin! Using a dry wash-cloth, scrub off Special Cleansing Preparation with a brisk rotary motion. Notice how sparkling-fresh your skin looks, now that flaky, tired-looking cuticle has been rubbed off!

After a few days, see the change! Gently, gradually, this meal-like cleanser sloughs off the faded skin ...reveals the new, baby-soft complexion underneath, giving you a clear, lovely skin. DuBarry Special Cleansing Preparation. $1 plus tax.

DU BARRY

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by RICHARD HUDNUT

Featured in the Richard Hudnut Salon and DuBarry Success School, 693 Fifth Avenue, New York 22, N. Y....and at better cosmetic counters everywhere

Hat, Mme. Reine, Vogue Studios, Rawlings

First on the fall scene

Expect your lips to get attention *(in a way you'll love)* when you dress them in one of these elegant CHEN YU originals..."Golden Mauve"..."Flame Swept Red"..."Powder Blue Fuchsia"... "Exotic Pink"..."Dragon's Blood Ruby" and "Black Rose." The case is clever too!

lipstick **CHEN YU**

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made in U. S. A.

ARNOLD *Authentics*

give you the LOW-DOWN

Low heels are high style, the way Arnold designs and combines them this fall. The Arnold Glove Grip has brought them together in perfect classic harmony. For instance, here are four smartly low-heeled Arnold Authentics to go everywhere with suits and sportswear . . . with tweeds and topcoats. They will measure up to everything you expect smart shoes to be . . . and, what's more, they'll *do* everything you want them to do in these busy days.

M. N. Arnold Shoe Company, South Weymouth 90, Mass.

The POINTER

The LASSIE

The BEAGLER

The PEASANT

White Flame

Cream-Tint Foundation

a dream come true

At last...at last—a make-up foundation that combines all the happy elements of cake and cream. Smooth it on like a cream, it feels marvelous, keeps your complexion dewy-fresh for hours and actually helps your skin. That flawlessly finished look you've envied in other women, is yours—*instantly*. Helena Rubinstein's White Flame Cream-Tint Foundation is new and absolutely different. What's more, it's scented with Helena Rubinstein's heart-stirring White Flame perfume. Don't miss it! 1.50 *Plus Taxes*

Peachbloom, Rachel, Mauresque, Rico Suntan

Helena Rubinstein

Shocking
de
Schiaparelli

PARTY PRIMER

(Continued from page 170)

around in Sheffield wine-coolers. In the country, give an honest-to-goodness barn dance. Wax up the floor and get a band that has more spark than art (a school band is best). Mrs. Charles Breasted, Mrs. Isabelle Greenway's daughter, delighted Long Island last summer with her hospitable Western ways. She invited all her friends, plus their entire household, to a country dance. Everyone was called for in huge hay wagons, and her friends and their children, the maids and the gardeners, whirled all night to polkas and Virginia reels.

Dorothy Thompson gave a large party last winter in her narrow brownstone house. Every guest was a Name; they jammed the living-rooms and bedrooms to the third floor, and the stairs in between. Everyone took his turn at a buffet supper served in her small dining-room, and she'd call upstairs, "Ten more places for dinner," as on a French train. The food was cold (hams, and mousse in jelly, and fruit in kirsch). This "Brains make the Party" and "Serious Talk" formula is being followed even by people who once would have asked, "What is a Cabinet member?"

Another gay way to entertain is to have English high tea, at 6:30, instead of dinner. Put your food on the dining-room table. Set your silver tea service away from this feast, by the fire, and pour the tea yourself. This way you'll be in time for the movies and those eight o'clock political meetings.

How Do You Serve a Lot of People, Anyway?

Buffet, of course, is the easiest system, putting all the food on one table, and letting the guests help themselves. There are variations, from holding their plates in their laps, to sitting at several card-tables set for four. Often the dining-room table is set, and people serve themselves from the sideboard. One hostess gives each guest a tray, like a super cafeteria. This is good for outdoors. Another system, if you have the room, is to set several tables of four, six, and eight, with everything, from the hot dish and wine to dessert, on each table. Then let each group go in for the boarding-house reach.

Four Good Games—Permanent Favourites.

1. The "Game," super-stream-lined charades, is always good. Divided into two teams, each one takes turns acting out a word or phrase. For example, "On the Road to Mandalay." One group acted it out by imitating flying fishes, and the dawn, in the form of a finger-made circle, "rising like thunder."
2. Serial Story. One person writes a lurid story, and, after one paragraph, folds over all but one line, and the next one *(Continued on page 179)*

Lipstick FOR A Leading Lady

You command attention . . . and admiration . . . when you wear FRANCES DENNEY Lipstick . . . you *are* the Leading Lady—without question. Every shade of FRANCES DENNEY Lipstick is a 'star' . . . that highlights your Make-Up with unforgettable Beauty.

Your next important date will be a brilliant success—if you have a dress rehearsal first with FRANCES DENNEY Lipstick . . . in the front row at better stores, nearly everywhere.

QUEEN SIZE
$1.50 PLUS TAX

REGULAR SIZE
$1.00 PLUS TAX

FRANCES DENNEY *More Beauty for You*

PARTY PRIMER

(Continued from page 177)

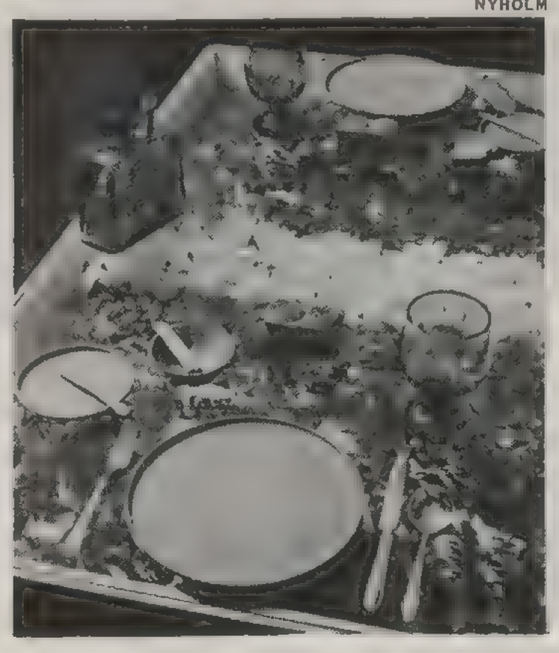
carries on from there until everyone has had a hand in it.

3. Categories. Everyone divides his piece of paper into six columns, each headed by such titles as military men, actresses, restaurants, explorers, et cetera. Then you settle on a letter, and set-to to fill each column with as many names starting with that letter as you can in ten minutes The winner is the one with the largest number of original names.

4. "Who am I?" is for the well-informed and quick-witted. It should be played fast. One person is "IT" and says, for example, "My name begins with M." The person on his left then says, "Are you a famous musician?" (meaning Mozart). "IT" says, "No, I'm not Mendelssohn (or Martinelli, or Massenet)," and so forth, until "IT" gets stumped. At this happy moment, the stumper can ask her a question to be answered "Yes" or "No," such as "Are you a woman?", which in the case of Mozart would be answered "No." Eventually, when "IT" has been stumped often enough to be asked several such questions, someone figures out who she really is.

Dinner for eight; Regency candlesticks, old Irish glass from Steuben; cloth, Albert George

NYHOLM



Lunch for two: on a glass-topped table over a tray of flowers. China and glass, America House

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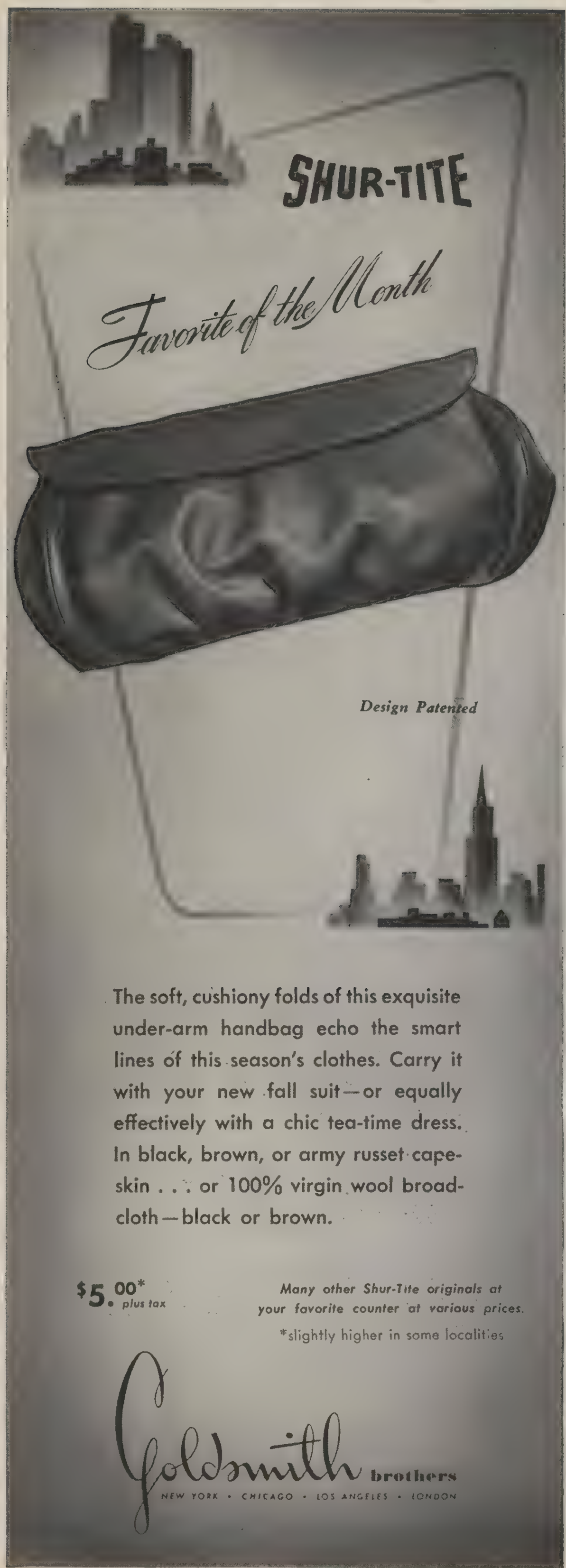

The soft, cushiony folds of this exquisite under-arm handbag echo the smart lines of this season's clothes. Carry it with your new fall suit—or equally effectively with a chic tea-time dress. In black, brown, or army russet cape-skin . . . or 100% virgin wool broadcloth—black or brown.

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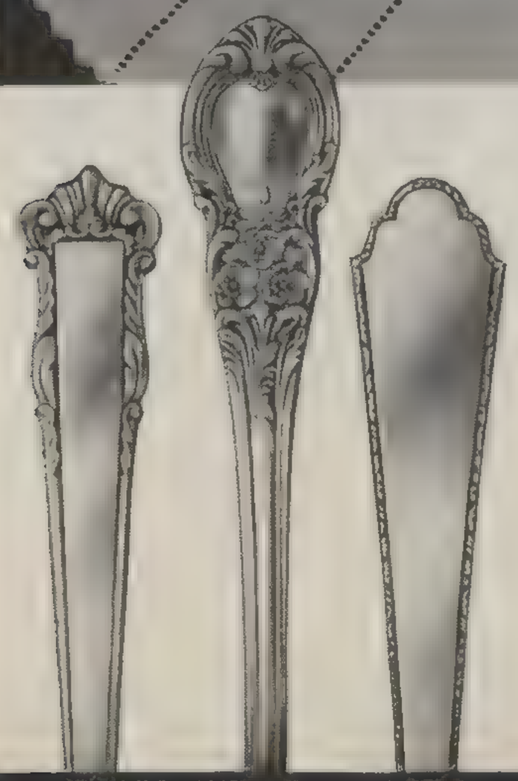

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HAT BY LILLY DACHÉ

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LA BELLE POITRINE

(Continued from page 167)

menstrual period. This is universal enough to be considered normal. But occasionally the pain is very severe, and has a much longer duration. This may be a result of glandular imbalance—and can sometimes be corrected in specific cases by injection of the proper hormones. And it is well to consider this, not only for comfort's sake, but also because the lumps and cysts which often accompany the swelling and pain can possibly lead to cancer.

Since medical treatment can be used only to correct the breasts of a very few women, at the extremes of the curve—the really boyish figure, and the exaggerated Peter Arno-dowager figure—brassières are the mainstay of the rest of us. They are both the cosmetic and the caretaker for the breasts. And not nearly enough women pay enough thorough attention to both these facts when they select their brassières. The wrong brassière can ruin your whole appearance. The right brassière can: Improve your entire figure and posture. Make all your clothes fit better. Improve your health. Make you look younger. Minimize the appearance of a large breast. Make a small breast look larger. Make a bust—where there is no breast!

Now, more than ever before, we should take time to buy the right brassière and have it properly fitted. In the days when we had unlimited supplies of elastic, the elastic made up for many of the worst faults in fitting. Now, when most brassières are made almost entirely without elastic, the brassière itself must fit properly.

One doctor who has made a study of the subject says that there are more figure variations in the bust than in any other part of the body. Most women have some slight imperfection that needs individual fitting. And yet, women who take time to have their shoes fitted, even though they are buying their usual last and make, will buy a brassière over the counter without even trying it on.

How do you know when a brassière is fitted properly? First, it should be comfortable even after hours of wear. It should fit against the body at all points without any pressure or cutting. If you have marks on you when the brassière is removed, it doesn't fit. All support should be from underneath so that there is no strain or drag on the straps. It should be comfortably loose. The brassière should have some adjustment feature in the back, because your figure changes periodically and the brassière should be adjusted to these changes.

What type of brassière should you select? If you are very young and have an extremely small bust, then it is proper to select a brassière that will make the most of your bust. But, if you are large, always select a brassière with a round- *(Continued on page 184)*

A perennial Peter Pan is the Blouse-of-the-Month choice for September. Its keynote is utter simplicity, and it has the refreshing, young quality that appeals to the truly fashion-wise. Made of Crepe Rio, a fine rayon fabric by Riordan Fabrics Co. New fall shades.

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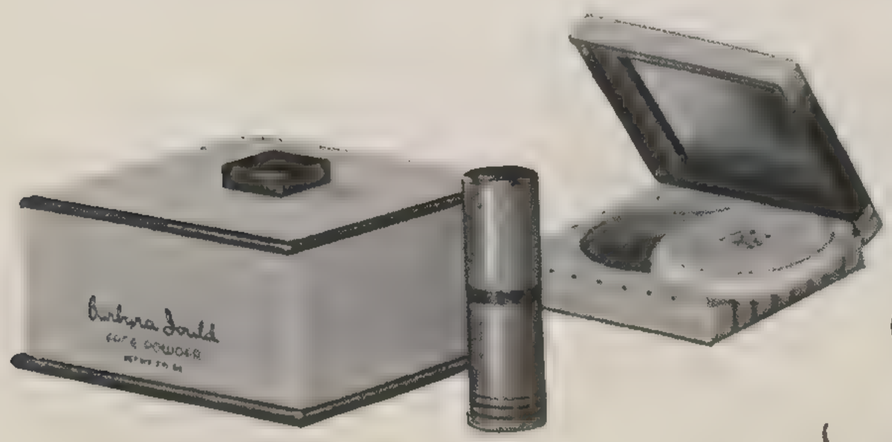
PROUDLY WE HAIL the new Barbara Gould "Lilting" make-up, designed to help give the complexion that roses-and-cream loveliness which is so typically American.

"Lilting Beauty" face powder, a soft pinky-beige tone, rouge and lipstick in the youthful rosy-crimson called "Lilting Red"... combine to bring that sweetly feminine look which so quickly registers charm.

Let Barbara Gould "Lilting" make-up sing its song of enchantment for you... rejoice in the glorious difference it makes in your beauty.



Barbara Gould

Barbara Gould "Lilting Beauty" face powder	$1.00
Barbara Gould "Lilting Red" rouge	.85
Barbara Gould "Lilting Red" lipstick	1.00

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LA BELLE POITRINE

(Continued from page 182)

ed line. It will still be uplifting, but it will be constructed to make your bust look smaller. After the brassière is fitted, and you have checked all these points, always slip your dress on and look at yourself in a full-length mirror. First, look to see if you have a natural division. The bust should never be pushed together unnaturally. Then, if you are large, see if you actually look smaller in the side-view mirror. If you have selected the right brassière, the rounded bust-line will distribute the flesh so that the impression is of a much smaller bust. Check to see that there's no bulge below and above the brassière. If there is, it is too tight. If, when the brassière is comfortably fitted, there is a bulge below the brassière, then it is advisable to get a longer brassière—either a medium length, or a long-line. A long-line brassière can be attached to your girdle, and for many figures this is more comfortable and gives a better line than an all-in-one corset. Check to see if the point of the breast is approximately half-way between the shoulder and elbow. Nothing gives the impression of age faster than a sagging bust. Your clothes are a good guide. Look once more to see if they really feel better, fit better, and look better with the new brassière.

You need more than one type of brassière. You can get brassières for even the larger bust, completely backless for backless dresses, that will give you perfect support. Halter-necked dresses require especially altered brassières, but any good corsetière can do it. Take your dress into the shop and have the brassière you select altered so that the straps will fit exactly. There are brassières designed to be worn under sweaters. They come in all sizes and many styles and are made with a rounded, uplifted line. This type of brassière should be worn with any really tight-fitting dress.

If you are flat-chested don't be embarrassed about getting a brassière that will disguise the fact. We all wear false shoulders if our shoulders aren't wide enough, so why shouldn't we wear a false front? You can even have a completely secure brassière built into your bathing-suit if you like.

There are junior brassières made especially for young girls with broad backs and small busts. These, too, should be fitted, for it is in these early formative years that tissues are often broken down, through improper, or no support.

Then there are brassières for health. Many women go to their doctors with what they think is a problem, only to find that what they need is a good brassière.

Remember that the breast itself is without muscle—and, to be an upstanding member of the community, can use all the support it can get.

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When Autumn Paints The Dancing Leaves . . .

OLD MASTER

The air crisps and crackles . . . the stars turn white and frosty . . . and the first early fires burn in our home . . .

The fire, the soft rose hangings, the deep-hollowed chair by the hearth . . . they all spell home. And the dinner table, a place for each of us set in gracious Sterling Silver . . . that is the SPECIAL *spell of home.*

TOWLE STERLING, solid silver fashioned in craft traditions that began in 1690, has been the heart of many, many homes. Because of the essential beauty of its patterns . . . because, for all that, it is not expensive. (A Towle Place Setting can cost as little as $22.70, including the 20% Federal Tax.)

Choose your pattern from your jeweler's wartime stock of Towle, and ask him about the Towle War Bond Plan . . . to help you buy, when Peace comes, the pieces of Towle Sterling you cannot buy today.

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Write for a free copy of "The Bride in Wartime — and her Towle Sterling" . . . to help you select your pattern and care for your Sterling. Address: THE TOWLE SILVERSMITHS — Department K-9 — Newburyport, Massachusetts.

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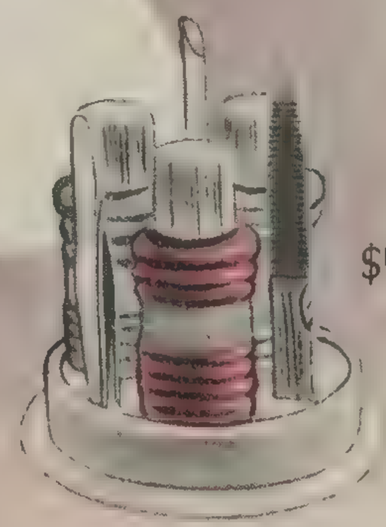
A demure Victorian manicure set for your dressing table . . . charming as a long-ago antique—new as tomorrow . . . a gracious china figurine straight from a mignonette-scented garden!

La Cross



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witchery in fragrance . . . to quicken
the pulse and lift the heart.

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AUTUMN FASHION COLLECTIONS

(Continued from page 119)

romantic black Directoire coat (page 118) with fitted shoulders and flaring line, three-quarters of the way to the hem of any narrow black dress you possess. This coat has a period quality that calls for closely-veiled hats, for opera pumps and simple slender dresses. Among the newest coat fashions are the princesse coat, full-length, fitted, and collarless, to be worn as it is or with a tiny fur tippet at the throat. (One version shown for young moderns in Vogue, August 15, page 128. Another, a diagonally cut, fitted black wool coat to be worn with stole, page 99, August 1.) The princesse line will be favoured even cut to tunic proportions, collarless, with hip fullness.

The well-loved officer's coat of last season has moved up several ranks in formality. Still back-belted, with big pockets and a standing collar... this winter of fur. One such "officer's coat" was shown, Vogue, Aug. 1, page 101, in brown with otter. Also in black wool with ermine collar and cuffs. But the brightest coat of the season...royal blue, mustard, American Beauty...is the short coat faced or collared with nutria, broadtail, ocelot, or beaver. This is a night-and-day, wear-with-everything, warm-as-fur coat with a bright edge of sharp modernity.

Because of the 20% fur tax the unfurred coat has taken on new duties. You'll see unfurred coats as often for afternoon parties and for dinner as for country occasions. Unfurred coats, in every design, from a maroon tweed cardigan blazer to a ballooning grey flannel, covered with foot squares, bound with narrow black braid.

Among the unfurred coats for dinner is a thirty-three-inch black duvetyn coat with dolman sleeves, a turn-over collar tied with a heavy silk rope. Also tailored, revered, fitted black velvet coats. And camel's hair and black and strong-coloured tweeds paved with nail-heads, bugle-beads, and sequins.

One of the clues to this slightly rising tide of dressing up is the return of the long dinner-dress. The black dinner-dress is most omnipresent. Bare or swathed-to-the-ears. Among the bare ones is a beauty of a black crêpe with surplice drapery starting from the waist, covering the opposite shoulder and leaving the other shoulder bare. Some have uncovered shoulders and tiny sleeves, others are completely strapless or held on by a string halter. The opposite school of long black dinner-dress has a muffled neck-line, a draped skirt, long sleeves. The skirt may be draped at any point...harem back-drapery to the waist, side or front. There are a few brown dinner-dresses that follow the same lines as their black sisters.

The bouffant skirt—in taffeta or some stiff fabric—returns with a covered-up top in *(Continued on page 192)*

CURTAIN RAISER FOR FALL. Easy, elegant and correct, like all Grace Ashley dresses. In Crepe "Joy," a quality-textured rayon, with gold- or silver-color loop studs. Sunset, Dakar Brown, Gold, Aqua, Teal, Morocco Red, Robin Cliff Blue, Blue Clipper, Gay Fuchsia, Grey, Green, Purple, Black. About $20.00.

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AUTUMN FASHION COLLECTIONS

(Continued from page 191)

grey and black stripes, in black velvet and black taffeta, in green satin polka-dotted with gold, and in purple and green striped satin. Probably the newest look in a long costume is a long velvet dirndl skirt cut on the straight so that all possible fullness remains below the waist...with knitted sweater-tops, banded with sequins.

Because long evening gowns have returned for extremely formal wear, the short evening dress manages an in-between formality through the use of rich fabrics and interesting textures, rather than through bareness. Although there are some exceptions (a few short, bare-shouldered dresses), the rule for décolleté is a see-saw: if sleeves are long, the décolleté is wide (or deep). If it is sleeveless, it is also high-backed. One of the prettiest of the short dinner-dresses is a pink taffeta jumper dress with no sleeves, a bustle-back. The two-piece sweater-and-skirt-look for evening figures importantly. There are black jersey shirts covered or banded with nail-heads or coloured sequins...and worn with jewel-coloured heavy satin or brocade skirts. Twin fashion is the undershirt jersey top with long tight sleeves along with as full-as-is-lawful dirndl skirts in silk damask, satin, velvet or jersey banded in sequins (page 121). The furthest that this particular look goes for evening is perhaps the costume that is a grey undershirt with a black velvet dirndl widely belted in rhinestone-studded pigskin.

The day-time dress has softened up a great deal in the past season and the absolutely straight, tubular skirt has given way to the dirndl, the side-draped skirt, the hobble-skirt, the peg-top and the back bustle...or back fullness. You will see again and again the sleeveless jumper with contrasting sleeves and skirt. Most popular of this type is the high-necked black dress with long, coloured sleeves. Newest jumper has a long-sleeved jersey sweater top with purling at the neck, sleeve, and hip-band and a contrasting skirt. This is the Vogue cover. With jersey gloves and turban it is the real "costume" look...slick, wrapped, complete.

The tweed suit has returned to town after a long absence. Its formality is in its jewel-like colours, jewelled buttons, fine detail, pastel facings and linings, fur trimmings, waistcoats (page 133) and its formal matching jersey blouses. Fuchsia, mauve, purple, pale blue, grey, pink, royal blue, cinnamon, mustard and green—you'll see these colours in the Town Tweed Suit-Costume. (See them in this issue from page 122 to 125.) Many winter suit-costumes are fur-collared, fur-banded as they were in the late 'Twenties and 'Thirties. Boldest of all the suit-costumes is a Scotch plaid tweed with double-breast- *(Continued on page 199)*

Setting for a Hero

"You'll be here soon, Paul, and a hero! I know you won't want me to say too much about your Silver Star, so I'll let all our lovely things express my pride. Soft candlelight and snowy linen and crystal . . . and you'll be pleased to see how I've added to our beautiful sterling silver service. I'll show you a sample of the lovely home we'll have when you come back to stay."

Among the prized possessions of many a young bride is a solid silver service created by Reed & Barton craftsmen, with its charm and enduring value. And even though Reed & Barton sterling patterns and pieces are temporarily limited by war production, the wise home-maker is buying a few place settings now, knowing that she can complete her service when peace returns.

HELPFUL HOSTESS HINTS! *For fascinating and valuable book, "How to be a Successful Hostess" send 10 cents to Reed & Barton, Box 990, Dept. V, Taunton, Massachusetts.*

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Sterling Silver

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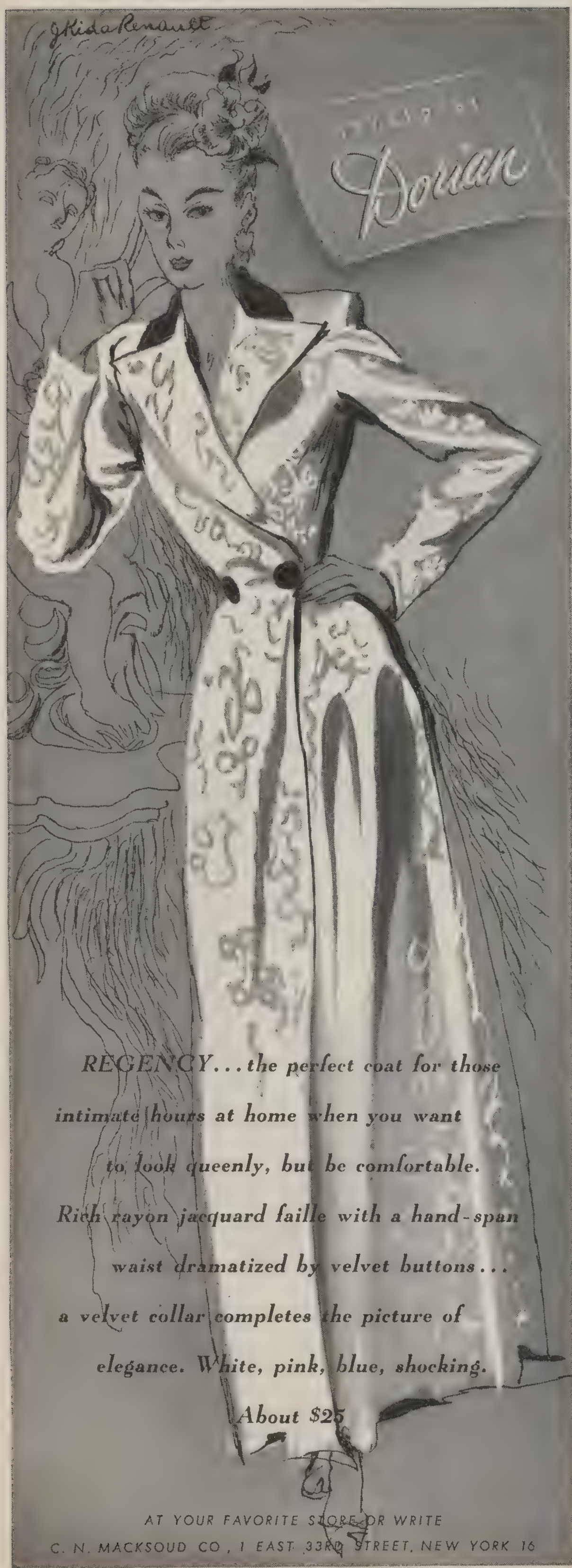

REGENCY... the perfect coat for those intimate hours at home when you want to look queenly, but be comfortable. Rich rayon jacquard faille with a hand-span waist dramatized by velvet buttons... a velvet collar completes the picture of elegance. White, pink, blue, shocking.

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DESIGNS FOR DRESSMAKING

Here are other views of the two suits shown on pages 158–159. The daylong tweed suit, Design No. 5268, comes in sizes 12 to 20 (30 to 38). Narrow inset panels make the slim skirt move well.

The satin dinner-suit, Design No. S-4582, comes in sizes 12 to 20 (30 to 38). The jacket has nice dressmaker detail; the skirt, a little front-flurry of fullness. If you make a long skirt, too, the various costume-combines of jacket, skirts, sleeveless bow-blouse, should take care of big afternoons and little evenings almost all winter long.

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 224.

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PERSONAL COLUMN

Above: Will be responsible for sleek basic lines. Cotton Allo-Ette brassière by Maiden Form. $1. Bloomingdale. Sheer panties by Kayser, of knitted cotton-and-rayon

Left: To whom it may concern (lady, size 32 to 40, or 29½ to 37½)—Artemis slip of Bur-Mil rayon crêpe; has nicely cut surplice top, no falderol. $3. L. S. Ayres

Left: Lady of leisure desires company of this Bonnie-Briar bed-jacket. Pink rayon fleece, soft as a powder puff, satin-bound, and easy to launder. $4. At Oppenheim Collins

Janyth Roy

Mariposa $8.75

Witchcraft $8.75

Decoy $7.75

Janyth Roy adheres to certain precious principles when it comes to hats.

For instance — she thinks that (A) you want to be a step ahead in styles (not *miles* ahead!) (B) that your hat is an item of personal adornment and glorification (not a fire-alarm, nor yet a diffident daub!) and (C) that the effect should be a blend of Sentiment, Subtlety – and Sophistication.

All are of fine fur felt. Prices quoted for Black, Brown or Navy; other colors slightly more.

Featured by important stores everywhere – or write to Janyth Roy, 2 Park Avenue, N. Y.

An O.R.O. Exclusive Feature

The beauty of the HUXLEY collection this fall is its versatility! This smartly tailored dress of Botany sheer wool . . . with tortoise-shell buttons and fine detailing, . . . is a perfect example! Lovely in every color . . . Husk Gold, Regal Purple, Anzac Green, Guard Red, and Blue Clouds. Sizes 10 to 18 . . . under $23. For the Huxley store in your city, write

HUXLEY, 498 Seventh Avenue, New York 18, N. Y.

IN ROME — "DRESSED FOR INACTION"

(Continued from page 142)

one lovely long ballroom, overlooking one of the dramatic hills of the city, from which weakling children used to be thrown in the hearty days of the Republic. Part of the ballroom is a library, with English chintz-covered chairs, a gazelle rug, and a fireplace set in a mirrored wall so that you miss nothing that is going on at the other end of the room. The buffet table expands or contracts, with simple food according to the number of guests who wander in—everyone seems to get there during the evening. Since dinner rarely starts before nine-thirty or ten, it doesn't matter how late guests arrive.

You lunch with Countess Rossi in a fabulous, sombre Italian flat, with no room less than fifty feet long; built on top of a Roman amphitheatre. Each location is individual, beautiful, even comfortable, and strangely, small town! Donna Cora Caetani lives, for example, five minutes' from the heart of the city, and you might be in the English countryside, with a cow and a few chickens roaming in the fields. It is all beautifully civilized, charming, and somehow, terrifying. The ostrich is ever before your eyes.

The women are beautifully dressed. I never thought that prints could be so seductive, but made into simple, low-necked dresses, worn with bare brown legs, and Tripolitanean sandals, they lose all that stuffy, town-y look that prints too often have. Many are of printed cotton or linen, made elegant by that made-to-order look. "Gabriella Sports," which is now owned by Countess di Robilant, who bought Ventura's business, makes most of the dresses. She hasn't tried inventing drastic new fashions. She has just made pretty dresses. There's beautiful, pure silk shantung to be had here (all fabrics are fabulously high-priced), which she uses in lovely colour combinations: a brown skirt, shell-pink blouse, shocking pink belt—that sort of thing.

She herself had on a beautiful dress the other night—all white, with a surplice bodice, unattached to the skirt in front, and a modified dirndl skirt with a deep tuck in the middle. She uses often a combination of the same print in two different colours: one tone inserted in hourglass shapes at the waist, or in waves through the bodice and skirt. Mrs. Mario Pansa wears a red and white and blue and white star print like this.

These women have the loveliest feet—long and thin and brown. They rarely cover them with shoes—never with stockings. They wear completely flat Tripolitanean sandals, with bright coloured leather thongs between the toes, attached to a band up the instep, which loops *(Continued on page 197)*

IN ROME—"DRESS FOR INACTION"

(Continued from page 196)

onto an ankle strap. Practically no one wears hats. They would look a little silly when you have to pedal your way to parties on bicycles. At any big daytime party you will see elegantly dressed ladies with their dapper husbands arriving, in their white string gloves, spotless, on bicycles. After all of these months of dirt and dirty people, the cleanliness here is a thing of constant wonder and delight. The other night, an officer, just in from the front lines, stood behind me until I looked up and said, "What are you doing, kibitzing?" He said, quite solemnly, "No. I'm looking at the first clean neck I've seen in a year." But that is how cleanliness affects men. I saw a southern soldier almost crying over the lush blooms of the oleanders that line the broad residential streets. "Even at home," he said, "they don't look prettier."

I've passed all my last Vogues around, and you would be amused to find beautiful copies—and exact—of all the best dresses, already in the shops. The women are a little horrified at the décolleté short evening dress, but the examples I've seen made up are pretty attractive, so I'll lay bets that the fashion will catch on. They all long for long evening dresses, but admit that these are out of the question until cars come back. The pretty Princess Galitzine is starting a new made-to-order house on the strength of the Americans' arrival. Here made-to-order dresses cost about $90—$30 of which actually goes for material. They still use copies of Schiaparelli prints, but no new fabrics can be had from the north. The Baronne de Reutern showed me fascinating copies of an Italian fashion magazine that was published up until a few months ago. It was lavishly put out, with the best paper, wonderful drawings, poor photographs, and dreadful layouts. It was strange, seeing pictures of all the fussy super-elegant hats that used to be brought down from Paris. Also the Paris dresses which have no relation to what we are wearing at home. Apparently Paris fashion has gone on inventing and changing. Most of the changes are apparently on fussy lines, or maybe the fussy ones were just what the Italians bought. The Baronne de Reutern is designing amusing false jewellery. Since metals are out of reason here, she has used such mediums as horsehair and coloured silk cords on which to display the stones. For instance, she makes frilled horse-hair bracelets with rich Chanel-like designs of multicoloured stones through the middle. She strings very faded, pale pink coral on topaz silk cord. Another new jewel trick I've seen is coloured crystal beads strung in long strings, ending in ball ornaments. You wrap these around and around your waist, and tie them—very effective.

ANIS MEAD

manufacturers, also, of human parachutes for the Army Air Forces

Compare the superior fabrics, the guaranteed linings, the painstaking detail of man-tailoring and the soft, free, simple styling of ***"Borrowed from Brother"*** Coats with others costing twice as much. You'll be surprised. $25–$35. Write D. B. Rosenblatt, Inc., Dept. V7, Minneapolis 1, Minnesota.

IN LISBON

(Continued from page 141)

in buses and subways, staggering under a lofty confection of felt, straw, and veiling. European fashion, on the contrary, is still designed for the idle woman. There is something to be said for going to the dogs in the grand manner.

The most popular Paris milliners at the moment are Paulette, Legroux, a new house called Albuyes, Janet Colombier, and the ever-resourceful Suzy. Bobonne and Mady, here, show originals and copies of all of them, including their own models. Mady herself, a little Hollander, is one of the few designers here who have a sense of proportion and subtlety.

There seem to be three basic shapes: the enormous, intricately draped Arabian Nights turban, hiding the hair, like the Balenciaga white satin sketched; the poke-bonnet type, jutting upwards and forwards, weighted with flowers or ribbon choux in front; the peach-basket type, thick-brimmed, thick-crowned, invariably laden. All these hats make the face small and delicate in contrast, and the last two types are flirtatious in a "period" manner. The sketches on page 141 will give you some idea of their direction, but no idea of the boldness of fabric and colour.

Outstanding, international-minded Portuguese families, like the Pinto Bastos, the Castro Pereiras, the Espirito Santos, are graced with beautiful women who can wear these clothes with style and restraint. The smart Portuguese woman is a combination of impeccable grooming and vivacious spirit. She is usually small and well-made, with fine eyes and teeth. Her hair, naturally black and shining, is too often bleached into a brassy, undeceptive blond. But most brunettes in countries of the south can not resist this golden goal—it puts them apart from their sisters.

There are plenty of good-looking women among the foreigners in Lisbon. Aside from Countess Hoyos, who is an elongated and more distinguished version of Hedy Lamarr, there are two fair Italians: Mme. Prunas, wife of the former Italian Minister to Portugal who is now with the Rome government, and Marchesa Lanza d'Ajeta, wife of the Italian Chargé d'Affaires; among the Americans, Mrs. Henry Hopkinson and Mrs. Wilson-Young, both wives of high-ranking British diplomats (the former now posted in Rome); and among the British, notably Mrs. Judith Symington, the wife of an English business man. All these ladies are usually visible at the famous beach picnics given by M. Henri Martin, the Swiss Minister, who passes up nothing in the line of feminine charm.

The main concern of all fashionable women here, next to diplomatic protocol and a wardrobe varied enough to survive the eternal social reciprocities, is not to get fat on the huge Lisbon meals. This is a problem, as eating is surely one of the chief Portuguese diversions, and no dinner has less than five rich courses. Nor is this compensated for by exercise: no one walks in Lisbon, and, in spite of the beaches all *(Continued on page 199)*

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It's fragrance, so elusive so insistant, so lasting,— therefore, it is our pleasure to present to the Charming Women of America our Exclusive Perfume No. 9.

by Leonid de Lescinskis

City-Wise Checks

A (woven) check that is honoured in town or country. Thoroughly American in the chic cut of it . . . the way the open wedge yokes fall from the shoulder and the white detachable collar peeps out over the self-buttons. The midriff, fitted and darted, is accented by a circlet of contrasting color. Of soft-as-a-kitten's-ear RAYLAINE Tissue Flannel.

HUBRITE INFORMAL FROCKS, Inc.
Boston 18, Mass. New York 1, N. Y.

AUTUMN FASHION

(Continued from page 192)

ed peplum jacket and dark green jersey with sequin insignia.

Details of the collections to remember:
1. Fur sleeves in tweed suits and coats.
2. Fur vests with jewelled buttons with fur-collared, coloured tweed suits.
3. Elbow-length, box capes lined with fur over contrasting and matching wool dresses.
4. Coloured satin and taffeta scarfs embroidered with paillettes, for simple suits.
5. Sleeveless, coloured felt bolero jackets, edged with black beads over dinner-dresses.
6. High-coloured cotton and/or rayon stockings to match suits or jersey shirts.
7. Tweed and jersey gloves to match suits, dresses and blouses.
8. The use of Guatemalan striped cottons (sometimes pailletted) with dinner clothes and tweed suits.
9. Sleeveless tweed jerkins over jersey or wool dresses...or skirts and shirts.
10. Fur scarfs, lined with bright fabrics to wear tucked in or tippet-style.
11. Tweed bags (lunch-box, fish-basket) to match all coloured town tweed suits.
12. The Irene Castle hobble-side skirt, in short and long dinner-dresses.
13. Coloured ciré...yellow, blue, pink... as linings, collars for tweed coats.
14. Jewelled braid on tweeds and furs.
15. Fur borders on long or ¾-length cloth or fur coats.
16. Narrow, wrapped ¾-length coat trimmed or lined with fur.
17. The use of white ermine as collar, and cuffs, or facing of short black evening suits and coats.
18. Fur lumber-jacket tops on tweed coats and fur-lined tweed lumber-jackets with matching tweed skirts.

IN LISBON

(Continued from page 198)

around, few women swim. Anyone who has lived here long enough knows why: the will to act dies a slow and painless death, thanks to a climate that seems to breed passivity. *It doesn't matter*—"*Nao faz mal*"—and *tomorrow*—"*Amanha*"—are the two most popular phrases in Portugal.

In contrast, the American woman—the woman in America—emerges as a paragon of industry, selflessness, and fervour. There is temptation, in fact, to write a treatise on the "spoiled European woman," for she exists in moneyed circles in spite of all the ravages of war. Parasitic, intriguing, and cynical, she would be amused to see the wealthy American wife in ready-made cotton, halving her time between cooking for her servantless household and acting as nurse's aide. It might be reasonable to suppose that the closer one came to war, the deeper one felt. With few exceptions the fashionable ladies in neutral, satellite, and even Occupied capitals seem to belie it.

for the elegant woman

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A permanent wave so soft, so elegant, so utterly discreet that no one ever suspects how it was put there. Your Gabrieleen permanent with Adepsol permits you to have any advance hair style you want . . . and to wear the newest in hats! Gibbs & Company, Distributors, offices in principal cities.

The new you—so sleek and beautiful in this soft rayon crepe dramatized by jewel clips. Junior sizes. About $22.

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MEMBER CHICAGO FASHION INDUSTRIES

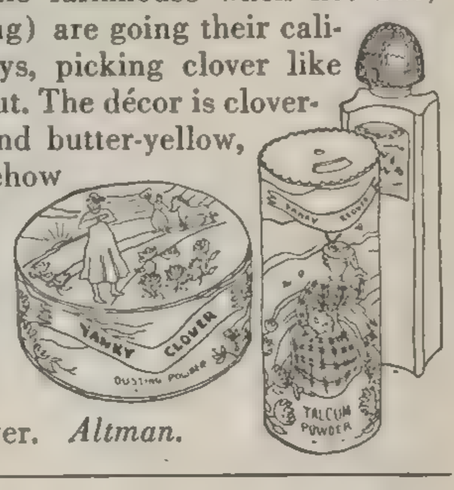
DISCOVERIES IN BEAUTY

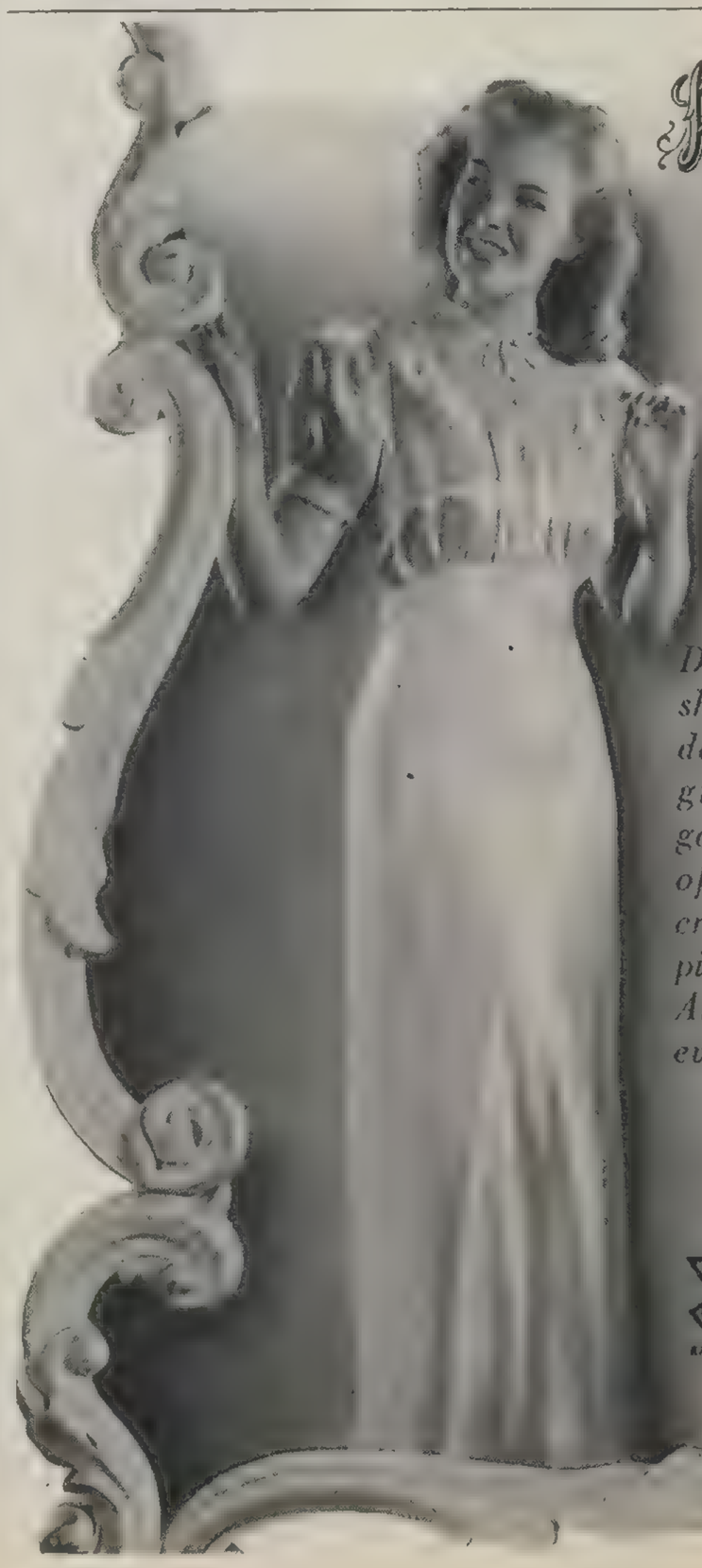
Charbert has just created a new fragrance: name of "Fabulous." And it's for us! Frankly, we like a perfume which smells like a perfume—and not like a Mood, or a Whimsey, or an Extraneous Object. "Fabulous" is the kind of scent which makes you feel *scented.* You may not undergo a complete personality change after a spray of it; you may not suddenly feel like a Maugham-ish character. But you *will* feel, eddying about you (in the pleasantest-possible manner, for the longest-possible time) the aura of "Fabulous," which explains its name. You'll find this Charbert news at *Bonwit Teller.*

Below, is a picture of a good egg. It's plastic, though—*not* the good-sport-type; *not* about to hatch. This good egg contains, aptly enough, M. Louis' "Eggnog Shampoo." M. Louis, you know, is the hair-wizard whose hair-dressing salons all over the country are kept busy as beavuaries setting smart coiffures. "Eggnog Shampoo" is M. Louis' private shampoo—a formula whipped up to make the hair more lustrous and alive; more able to take, and hold a set. The name is not prop—the formula really contains egg. Eggnog is concentrated—and the recipe is one tablespoonful to a cup of water, for two lavish sudsings. *Lord & Taylor.*

Models' Special is a smooth, creamy cake-foundation. Originally used in studios by fashion models—now we less-than-goddesses can buy it too. Here is its new plastic compact, smooth and flat and curved to fit the palm of the hand. Somehow there's wedged in this enough cake foundation for the usual amount of applications. Isn't science wonderful? At *Saks Fifth.*

Richard Hudnut has a fond home-spun love for its "Yanky Clover" fragrance. They feel it's about time it had some new dresses—and here is the wardrobe. The charming package figures (who certainly live in an American-Gothic farmhouse when not busy packaging) are going their calicoed ways, picking clover like all get out. The décor is clover-colour and butter-yellow, and somehow with all these goings-on, the scent is better than ever. *Altman.*





Victoriana with Glamour

STYLED BY
Godfried

Daring embroidered rayon sheer and lace transform the demure high-throated style of grandmother's day into a gown of glamour. Fashioned of quality Bur-Mil rayon crepe back satin in Victorian pink and blue. Sizes 32 to 38. At leading lingerie counters everywhere.*

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**Where Design Ends and Artistry Begins*

THE SEASON IN JERSEY

FRANCES MCLAUGHLIN

Spend the season in jersey—now, without a coat; later, under furs. This cocoa-brown wool jersey dress is designed for the smooth, slender Junior. Sizes 9 to 15; has grown-up costume details—peplum ruffles, excellent shoulders, an off-side slant of buttons. $17. Saks 34th St.; Strawbridge & Clothier

*Reg. U. S. Pat. Off.

Hat by Frederick

Softly tailored by Natalie Renke in fabrics with the soft, friendly touch of 100% virgin wool from the famous looms of STROOCK. Every detail of line and workmanship adds up to the tailored perfection that well-dressed women associate with the Woodston label. In natural, red currant, wood violet, stone blue, antique gold. Sizes 10 to 20. The suit 49.95. The matching topper 49.95.

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A Labtex Fabric

Typically
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...the newsworthy raglan sleeves on her casual classic . . . the briefly slit skirt. In shrimp, seafoam aqua or seasand beige JIMINY, a fabric by Labtex. Sizes 10 to 20. About $25.

Featured by G. Fox & Co., Hartford; The Fair, Fort Worth; L. Strauss & Co., Inc., Indianapolis; Mindlin's, Kansas City; and other fine stores.

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GREY ALL THE WAY

Grey Slacks of men's wear flannel tailored as a man's would be. Notice the shaped waist, small pleats. Grey wool jersey sweater, high neck. The B. H. Wragge Sweater, $15. Slacks, $13. Bonwit Teller

Grey Suit of tweed. Its collarless cardigan and curved wrap-around skirt edged with a wide margin in brown. Wear with a grey belted sweater. Junior sizes 9 to 15. Jacket and skirt, $25. From Best

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Your hair can keep that teen-age gleam!

College girls have no monopoly on shining tresses! After a Willat Cold Permanent Wave your hair not only *looks* lustrous, but its manageability permits endless variations in hair styles! You can *depend on* Willat, the *origiual* Cold Wave.

Lovely ladies
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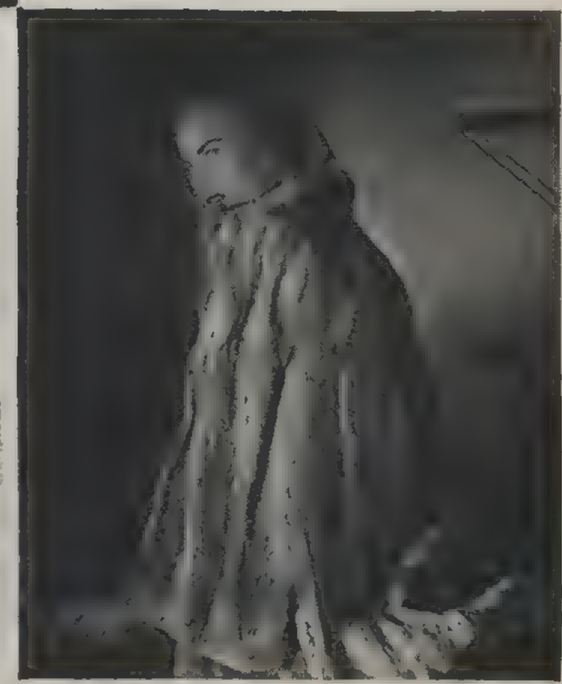
Grey Jumper of men's wear flannel. Admire its padded shoulders, its good pockets, its bone buttons to match. Wear it best with a snug grey jersey sweater...or piqué dickey. $18. From Arnold Constable

Grey Overcoat of fine men's wear flannel. Belted back. Cuffed shirt-sleeve, huge flat hip pockets, covered buttons, a high-low Johnny collar. Tailored by Izod of London. Sizes 10 to 18. $55. At Jay Thorpe

GREY AND NOTHING BUT GREY

Cloche in Grey...to wear with your fine grey polo coat, grey flannels, grey jerseys. This Stetson cloche sits well and firmly back. Has new width and softness in its double-pleat at the temples. $11. At Altman



FRANCES MCLAUGHLIN

Chinchilla Cony. 36″ short coat. Soft grey fur so good it needs no striking-resemblance to its rich namesake to make it beloved and respected. Most effective worn with grey, day or night. From I. Magnin

E. ARNOT ROBERTSON

(Continued from page 150)

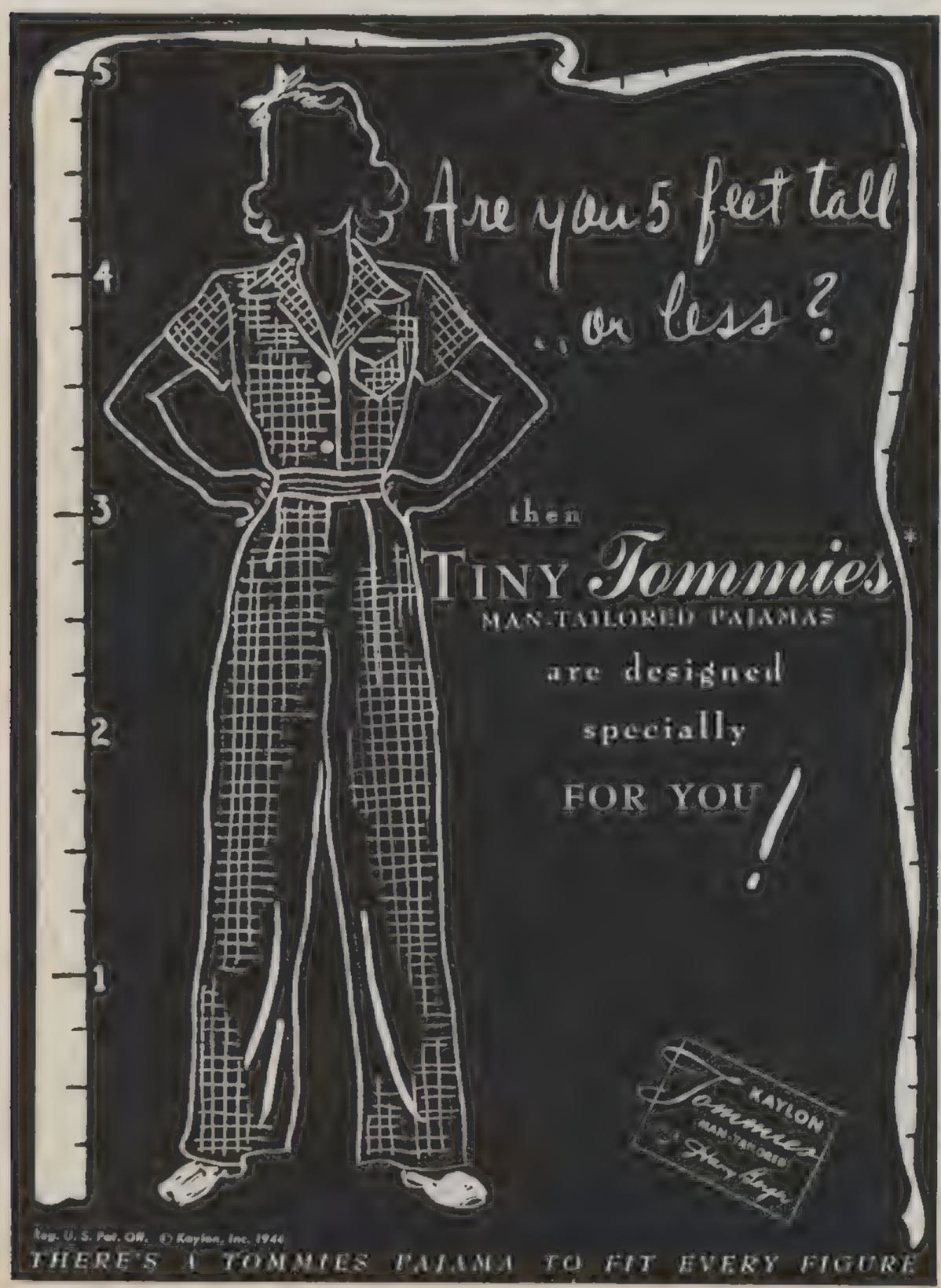
get a friend out East to write to the papers saying that palantots seemed to be dying out, and that he hoped this wonderfully plumed species was not becoming extinct. This outrageous statement was never challenged, and palantots have remained an example of purely personal local colour.

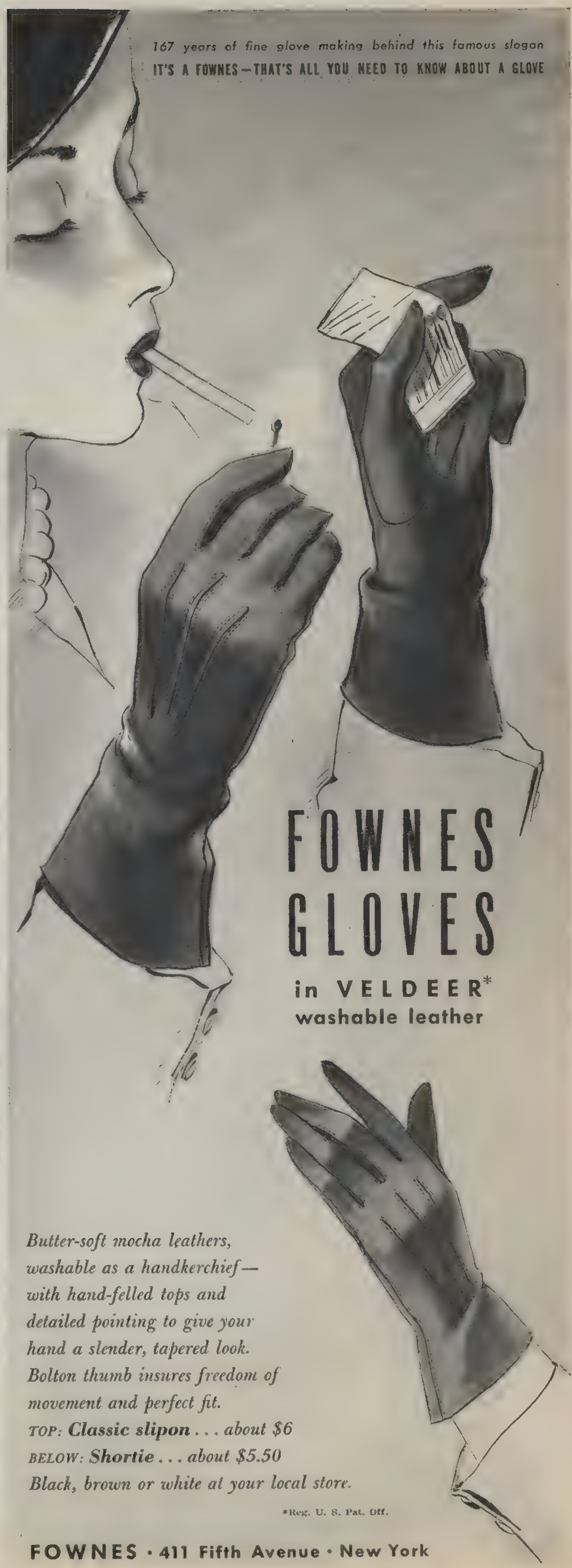
She is now determined to write only books which leave her fancy free; which don't require to be constricted by climate or any other conditions. In which she can indulge her marvellously acute sense of people and places, while remaining first of all a writer of fiction. The theme of *The Signpost* is based on an actuality, real people and real places she encountered during a recent holiday in Ireland, the sort of holiday she and her husband take every year, when they wander about in their dilapidated car, using it to sleep in by night, and often by day as a temporary kitchen, too.

Arnot Robertson is avowedly of a deeply greedy nature. "Greedy and sluttish," she says, "without pride on that account, but equally without shame." When she lunched with me and I forgot to be a good hostess while I was scrawling my notes about her, she boldly clamoured for waiters to bring her more drink; more drink, a second helping, or whatever her latest appetite demanded. "You could not be a bad hostess," she said gracefully, (her mouth full)—"not when I am the sort of guest who gets on with getting what I want." A roll of bread fell on the floor, she picked it up and went on eating it, waving away scandalized waiters who would have substituted it for something slightly cleaner. "No, not in wartime," she said firmly, waving them off, "I think I can survive a piece of bread that has been on the floor," which was a nice thrust at neighbouring tables which were fiddling with dish after dish, and picking at their food. (As well as being a gesture eloquent of her Irish ancestry.)

As a broadcaster, she has sprung into the limelight by her recent inclusion in the Brains Trust team. Together with Miss Barbara Ward, the economist, she has made mincemeat of some of her woollier-thinking fellow Brains Trusters—distinguished and pugnacious elderly gentlemen for the most part. This was the delight of audiences who sensed, across the ether, the hostilities beneath the brisk exchange of views. These duels are, of course, inevitable when such clear-thinking women get the chance to answer back for centuries of intellectual snubbing.

It would be impossible to put on paper the extraordinarily vivid charm of this woman. I think it is the combination of hard intellectual qualities with humour and principles, in an odd mixture, which makes her so outstanding and gives her the peculiarly individual qualities which she radiates.





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Sportleighs are priced from 25.00 to 29.95.

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WOMEN I WON'T FORGET

(Continued from page 151)

in decay. We had had headaches from the row before we rang; they were awful by the time the old lady, who fixed the meal for us herself, set the food down. It was mainly set in tarnished silver; but there were also, I remember, three almost-empty glass jam jars, with a dusty residue of home-made conserve in each, and we were required to try them all.

She spoke no English; our French was not fluent enough to rise adequately to the embarrassment of the occasion. Throughout the meal, out of the corner of our mouths, we exchanged agonized questions: "Does one offer to—?" "Maybe leave something on the tray as if...accident—?" "Surely make things worse—?" in the intervals of translating inanities about the pleasures of travelling, which at the moment seemed nil, (anyway she did not travel), and observations about the weather.

Every remark and gesture of hers, each one of ours, underlined her essential poise and charm, and our bourgeois inability to cope with a situation which she carried off so much better. Surreptitiously we glanced with appreciation from the *première* communion wreath, under its cracked glass case on the mantel-piece, to the dried grasses in a Chinese vase by the door, and the stuffed trophies of the chase on the walls: a few of the latter had lost an eye or a part of their stuffing. It was the perfect background, we thought, becoming more and more uncertain as to what we ought to do. In the end she put us out of our misery with the same sure touch. "And that," she said, ushering us out of the door, cutting short our renewed apology for the mistake, "will be ten francs." Thankfully we gave her ten francs. "Each," she said. Miraculously, when we got outside, we found that the headache had gone. And the reasons for the row were forgotten. But never that magnificent woman.

Simple goodness, when one meets it in real life, is moving and memorable: in print it is almost invariably unconvincing and tiresome; like genius, which it seems impossible to portray satisfactorily. So I will not try to describe in detail the only saint I have met personally, who often comes back into my mind: what has happened to her now? I met her five years ago, when already, for many years, she had been working as a dispenser among native children in a remote part of Morocco, where a particularly virulent form of ophthalmia is rife. Her sight was permanently impaired by having caught it once from her patients. She had been warned that she would go blind if this happened again. Well, there she was.

Writers, as a rule—big, little or medium in professional stature, are not people one *(Continued on page 207)*

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ROCHESTER, NEW YORK

WOMEN I WON'T FORGET

(Continued from page 206)

remembers as people. It is not our business to be: we take in more than we give out, at least socially. The same applies to theatrical folk, especially good ones. In my experience painters and musicians, whose work is less bound up with the behaviour of their fellows, tend to have more noticeable knobs to their personalities, onto which memory can hold.

On the whole, it is women over forty-five who fill most of the space in my private gallery of indelible portraits: chiefly, I think, because it is from the variety of their knowledge of life that sprigs of wit or wisdom grow.

One of the lighter sketches hanging there is of a very gentle, faded, Victorian lady—she must have been beautiful in youth—listening to a vehemently plain, glazed girl explaining to her that with all these troops about, one couldn't travel anywhere by train nowadays without a lot of annoyance. The old lady waited kindly until she had gone before remarking, "Have you noticed, one never meets a pretty girl who has 'trouble with men in trains'?...Pretty girls don't *need* to." Which becomes truer the more you think of it.

I hope one day to be very rich. It is unlikely though, as I only write a book about once in three years, and it's diligence does it. But it will be a pity if I never am, because I know a wonderful way of spending my wealth —so much more enjoyable than the usual means employed by the rich. I have no yearning to own race horses, or villas in glamorous places: but I want a troop of detectives.

This is not my own idea: it was thought of by another author, Barbellion, now dead. One or more of my detectives would accompany me whenever I went among my fellows. "Go and find out," I should say, "what on earth that woman sees in that man," or vice versa. "Let me have a full report on the causes of that icy quarrel going on between the well-bred couple over there, who are pretending to talk with the utmost amiability." "Why is that girl looking so enormously happy? And in that blouse, too!"

Most of the time my detectives would be following women: they have such fascinatingly improbable motives for doing the most obvious things.

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"I'M HOME. I'M REALLY HOME!"

Wounded Servicemen return to American hospitals

By Cynthia R. Nathan

[EDITOR'S NOTE: *Cynthia R. Nathan is Assistant to Director of Military and Naval Welfare Service, American Red Cross, Eastern Area.*]

THIS is the story of the casualties who are returning to American Army hospitals, of what they say and do and want; a story of their enduring sense of unity. New hospitals have been erected to care for these men. Such a hospital is Newton D. Baker General in Martinsburg, West Virginia. As the men go up the short ramp into its admitting office, they are excited, but still groggy. They learn their location—and a Kentucky boy calls out, "Around half the world and where do I end up? In West, by God, Virginia." There is laughter and shouting.

They prefer to receive help from each other. Officer patients and enlisted men intermingle, as two with minor injuries help a third, who has not yet learned to manage his crutches. Some are in wheelchairs, others on litters; but most, by far, walk unassisted, smiling broadly. There are a few who can neither comprehend nor react to their return and who still stare ahead blankly as they shuffle along.

After their large identification tags are removed, after much-needed shaves and baths, the men eat, scraping their plates of helping after helping, downing as many as six glasses of milk. As they eat, they talk about the men in their units fighting overseas, who still eat their eggs scrambled. They talk about the American food they have missed: hamburgers, peanuts, pies, chocolate cake, and ice cream. Their meal over, they rush to the Post Exchange for Cokes, recalling where they had had them last—at a Red Cross Club in Tel-Aviv, an officer's club in the African desert, or in England.

Cokes still in hand, the men move to a large map of the United States. They want to finger the spot where Martinsburg appears, to see with their own eyes where they are, where their homes are, where the nearest large city is, and where this "West, by God, Virginia" actually is. It is only later, after plans to return home have been made, that they gather at the large map of the world, pointing to the remote regions in which they had been stationed, pointing to a spot in which they had had their first bath in weeks, to another as distinguished for its large and virile lice. Opinions are given with authority. Persia is the hottest place in the world; Italy the muddiest, Africa the buggiest. Here they starved, there they roasted; but everywhere they scratched.

The questions most frequently asked at the *(Continued on page 209)*

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"I'M HOME. I'M REALLY HOME!"

(Continued from page 208)

Red Cross Information Desk, on this first day, concern going home, phoning home, sending home souvenirs. The men listen in groups to the answers to every question. They are relieved to know they can tell where they are, and rush to the telephones. Through the closed doors of a booth a jubilant shout is heard: "I'm home. I'm really home." "Mother, Mother, it's Jim. I'm back—I said *West* Virginia." A patient opens his door and in a fine Southern drawl says he thinks he's been disconnected—or his wife has fainted. A father hears for the first time the coo or wail of a baby he has never seen; while in the adjoining booths one patient learns of a recent death, another of the marriage of the girl he thought was "waiting."

In the wards, soldiers too ill to leave their beds may make or receive telephone calls at Newton D. Baker, for phones can be plugged into outlets beside their beds. Not all overseas patients call their own people. Men frequently phone or write to relatives of those whose death they had witnessed. Some have spent furloughs visiting the families of these men.

After calling home, the men are even more impatient for their furloughs and leaves to begin, and reluctantly accept the fact that many steps may have to be taken before the ward doctors will feel that benefit rather than harm will result from an interruption of treatment. There is comfort, however, in knowing the route, the furlough rate, the number of hours of travel. The patients read and reread the completed schedule.

Then, the precious souvenirs are taken from their hiding places; many to be rushed home for safekeeping; some to be given as tokens of esteem and appreciation; others to be kept. These keepsakes are the tangibles of memory. One patient arrived from the Aleutians with a Japanese flag tied tightly around his waist, hidden beneath his clothes. From Africa there were tiny purses, beautiful beaded slippers and sandals, silver pins—some acquired through purchase, some bartered for American cigarettes or soap. There was a cigarette lighter fashioned from part of a disabled plane, the gift of an Italian prisoner of war. And at every hospital there were photographs. Pictures of one's family to show, pictures of one's buddies to keep, pictures of what one has seen to send.

The patients who are too ill to leave their wards have not been forgotten. At Newton D. Baker Hospital every newly arrived patient is seen by a Red Cross recreation worker after an hour has elapsed for general clean-up. Each ward has already been supplied with stationery, combs, toothbrushes, tooth paste, shaving things, cigarettes, matches, and ash trays. Now programs of the week's *(Continued on page 210)*

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"I'M HOME. I'M REALLY HOME!"

(Continued from page 209)

recreation, magazines, playing cards, puzzles, and games are distributed. Familiar games like checkers and bridge are popular, but the men don't like war games like Battleship or Stars and Stripes, which are popular with hospitalized servicemen who have not yet been overseas. They don't like children's games, and they don't like scrapbooks that have no personal meaning to them.

Although the men protest that they do not believe in "that nonsense," they cannot wait to have their fortunes told. The questions most frequently asked centre around wives and sweethearts. Men who have suffered serious injuries ask if it will make a difference to those they love. And, of course, "Will I get my furlough soon?" is asked continually. It is only later, very much later, that the men ask about jobs and whether they will be discharged.

The ward with the largest number of men unable to leave their beds is usually the orthopedic ward. The men here are shown a movie the first evening in the hospital; thereafter movies are shown twice a week. The men prefer musical comedies and slapstick—"Give us Abbott and Costello any time"—and good mysteries. Some say these are the first movies they have seen in two years; while others complain that they have already seen the latest films in Army theatres in Africa, or on crude benches under palm trees in the South Pacific.

Some patients want to be occupied continuously and, as they watch a movie from their beds, they continue to weave an easily-managed bracelet or belt. In the first days, they want to make articles that are quickly finished; later they create intricate patterns.

The men have missed children. At Nichols General Hospital the patients, asked what they wanted for Christmas, wanted to entertain children. On Christmas afternoon, they were hosts to fifty children from an orphanage, gave the children gifts made in the Red Cross craft shop, raised money to buy gifts for the children who hadn't been able to come.

What pleases the patients most, as soon as they have their land legs again, is a party with girls. Red Cross workers at Newton D. Baker always arrange a dance about three days after overseas patients arrive. The girls choose their partners since, when the patients do the asking, they tease and laugh while some men, not quite daring to ask, look on. The girls are cautioned not to take offense if a patient speaks sharply, since the men are ill. They are told to listen, not ask questions; to be cheerful, but not to gush; neither to minimize nor exaggerate a patient's handicaps; and to be natural. The girls are always anxious to return soon and the men anxious to have them return.

Some- *(Continued on page 211)*

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"I'M HOME. I'M REALLY HOME!"

(Continued from page 210)

times there are differences between men who have served in the Pacific and in the African and Italian campaigns. Men from the Pacific seem more tired and listless. They were not oriented as well, having been removed further from our culture.

There are also differences in the preferences of mental and physical casualties. More of the mental casualties want familiar classical music; prefer *Esquire* and *The New Yorker* to "funny books" popular with other patients; prefer the serious articles of periodicals to pulp magazines. Those who can play musical instruments find comfort in them, their degree of talent being an irrelevant factor.

Finally, the men go off on furlough. Most prefer to wait until they can go home, rather than have visitors at the hospital. Their day dreams have been many, but when they return to the hospital, they rarely say, "It's been good to be home"; they do say, "It's good to be back." Some men resent the fact that they had sacrificed so much only to learn that at home people thought they, too, were sacrificing. Men from Africa had wanted to tell about war refugees, of children who chewed the gum they had just spat into the gutter; of Arabs who would beg to buy an Army mattress cover for $15 because their religion required them to wear white next the skin. But when people at home talked about tires and taxes, they no longer wanted to talk. Some found understanding from their wives, some from close friends; but for most, streams of meaningless people asked meaningless questions.

When men who are no longer fitted for Army service return to their communities, some are unable to adjust. A few live near the hospital "just to be around the fellows"; many more return for visits. There is no denying that some patients have provided for each other what the community failed to give them. One doctor, himself a casualty, thought it was the realistic acceptance that gave security. A patient who has lost a leg is labelled "Stumpy," and when a task is too difficult for "Stumpy," they help him neither emotionally nor ostentatiously.

Men are happiest when returned to their own units where common experience has created a strong bond. There is a deep gap between the former soldier and the civilian, hard to bridge by those who stayed behind. We must help with attentive listening, with active sacrifice, so that the man on crutches whose greatest thrill on returning to this country was to walk into Woolworth's and just look; so that the man who stamped the ground and sighed "United States dirt"; so that all the men who have shouted into telephones, "I'm home. It's true!" will want to occupy the homes they have sacrificed so much to protect.

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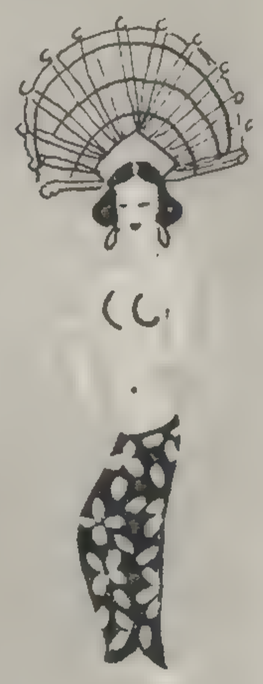

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SEVEN SUMMER DAYS

(Continued from page 137)

bridge are high and dry. I am leaning on a parapet, fascinated by a barge, the *Marie-Claude.*

Five steps away from me, another man has settled. Was it before or after? He is too well dressed, in every detail; he is not wearing the clothes of a man who leans on parapets.

When I saw his face, I recognized him by his little beard, and his vague resemblance to Trotzky. The derby hat and cream-coloured gloves might have prevented me from placing the face and the whole story.

What name had he given? Durand...that's it; and it was funny because he was the exact contrary of a Durand, with his appearance of a Balkan stool-pigeon and his Italian accent. He passed through my life six months ago; we were in a boat, a flat-bottomed one to be exact, at midnight, just off the French coast. There were five of us in it; Graule and myself, this man and a woman, finally the man who was rowing. The sea was as still as a pond, the blades of the oars were wrapped up in rags; I have never known such silence, such tension to respect the silence.

Then this man took a few papers from his pocket, leaned forward, struck a match beneath the seat of the rowboat to burn the papers. He kept the cinders in his hand and, bit by bit, threw them into the water. And the man rowing cursed in a low voice this lack of precaution, in a language that was probably Czech.

Afterwards, I remember the flat bottom grating against the pebbles of the beach, and a question whispered by the woman: "Which way are you going?" And my answer, "The other way."

We left, the Italian with the woman, and we never met again. I heard later that Graule had been killed by a shot in the stomach at the Swiss frontier, and the man at the oars had been killed, struck by a knife between the shoulders, thrown by a jealous husband. As for the other man and the woman, they had vanished into thin air.

And now, six months later, there he was, some five yards away from me, by the Seine. With his gloves, his derby hat, and his striped pants, he looked like a broker. When he turned his head slightly to look at the stone Zouave, I had reason to think that he had spotted me. Yet our profiles stood well in line, and neither of us squinted. We were both too motionless, turned to stone.

He drew himself up, passed behind me so close that I heard the rustling of his clothes as clearly as I had heard that of our boat going through the dead waters.

I crossed great desert spaces before finding a place where there were people: the Tuileries gardens where some women were seated, while slow-motioned chil- *(Continued on page 213)*

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SEVEN SUMMER DAYS

(Continued from page 212)

dren were grouped in circles round the fountains. But it was only just by the *rue des Halles* and the *boulevard Sebastopol* that I found myself again amongst men...a human sea that, since I had gone by earlier that morning, had laid all the stores and barrows waste without managing to appease its hunger.

WEDNESDAY: There are still a lot of pretty girls around, but there's no love in the picture. The guild of those who follow in an amateur capacity is reduced to a bare minimum. Nobody kisses in the streets, few people hang around. The Parisian has become more wild and thin, is now purified and watchful.

He who made friends with all foreigners has now found a way of making barbarians of foreigners. Four times a day, he comes up or goes down into the street like a flood, to go to or from work, with the look of a suspicious ant.

Beyond the great metropolitan centres, the *place du Châtelet*, the *place de l'Opéra*, the *place de la République*, and the *place Pigalle*, one finds oneself in the grip of provincial life. The atmosphere is silent and furtive, troubled only by the alarms and the planes. Montmartre remains crowded; on Sundays, there is a crowd around the street acrobat who lifts a phony one-hundred-and-fifty kilogram bar. The Negroes, the prostitutes, and the procurers are all on the job, but the latter have given up trading in cocaine for trading in ham and piece-goods.

Even now, the Parisian loves Paris. I who am back here from New York and London must admit that there exists no capital in the world where there is so much intimacy between subject and object. And today one gets to know each section and its peculiarities better than in the lost age of speed. One's senses of hearing and smell, deprived of so many sounds and odours, are now sensitive to the faintest rumours and scents: the smell of the Seine, of the asphalt, of the chestnut trees; the vibration of the *Métro* beneath one's feet at a crossroad, the sudden excitement caused in a station by the arrival, around the ticket-booths, of some thirty police who feel your pockets, check your identification papers, and arrest a friend who is with you.

The only sight, the only excitement that seems never to interest the Parisians is that of the occupying Forces. The Parisian is more aware of the native flora than of the foreign fungus. And the beggar who plays on his hurdy-gurdy: "*O mon Amour, à toi toujours...*" attracts more attention than the tin soldiers of the occupying forces as they photograph the Eiffel Tower or the Obelisk or change the guard on the *Champs-Eylsées.* *(Cont. on page 214)*

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SEVEN SUMMER DAYS

(Continued from page 213)

Twice today, in two different places, a man and a woman abruptly stopped talking as I passed by too close. Arnaud, whom I like so much, because he has not lost his sense of proportion after having planned and managed the most famous escape in all Paris, says to me in a lugubrious tone: "That's how one gets caught...by stopping in the middle of a sentence."

THURSDAY: Justine comes into my room after having knocked on the door three times, like a stage manager. In spite of the season, she is wearing one of her black lace dresses that gives her the appearance of a Spanish dancer in a bad movie.

"Sully was shot this morning."

That was inevitable. He had been a whole month in the hands of the Germans. Ever since he had set up his sabotage business, he kept on saying to me: "It's fascinating, but I'll never come out of it alive." Although this news was expected, I felt in the pit of my stomach the anxiety that sets your hair upon end. Justine added: "I hope he had a chance to see sunlight again, before..." And I tried to visualize his last living silence. He was an angry man, pure and uncommunicative. He hated shouts and songs, and he must have muttered: "I'm done for, but I've seen enough of it to know that they are done for, too."

And he must have been desperate about not having finished the second volume of his opus on noumena; for he was also a professor of philosophy.

Later, at the corner of the *rue Fontaine*, stamping around impatiently on her wooden soles, and deciding to put an end to our melancholy with some technical observation, she proposes this: "Tomorrow we must have a change of air. They've seen your Spanish face and my tulle dress enough in this village."

FRIDAY: Madame Feston, the old lady in whose home I am living, makes herself so imperiously at ease with danger that it looks as if it respects her. (That is what Nef, who used to practise with me the sport of flying away from France, always called the *Baraka*. It's not such a bad system, this *Baraka*, somewhat like the Coué system; one ends up believing in it and when death comes—and it's bound to come sooner or later—one just forgets that the *Baraka* has failed, all dazzled as one probably is by the other side of things that suddenly dawns on one like a sun.)

Madame Feston had set herself up in business in 1941, as a dealer in false identification papers; she gave it up when all her customers were caught and jailed in Fresnes. Her self-assurance and her old-lady's impudence probably im- *(Continued on page 215)*

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SEVEN SUMMER DAYS

(Continued from page 214)

pressed the Gestapo, and they let her go free. Ever since, she makes such a loud profession of devoting all her energies to the least prudent sarcasms that the Gestapo and the special squads, weary of her linguistic intemperance, have now given up questioning her, and consider her an inoffensive old fool.

When I got up that morning, I found her at the balcony of her fifth-floor apartment, paying more attention to what was going on in her *rue du Chevalier de-la-Barre* than to the panoramic effects of Paris. Her silence was unusual, and, in her bathrobe, she looked like a scrawny old cat watching a mouse.

"What's up?"

"My little playmates are there."

"Which ones?"

"The Gestapo gentlemen who questioned me: see the black car there, the one in the Panama hat was the nastiest. I wonder if they are going to come in here."

Her curiosity, that of an old doorman, stifled in her any feeling of panic, or any idea concerning my safety. Yet there was in her house a set of papers that was worth a very high multiple of twelve shots.

I, myself, felt at once drops of cold sweat running down my sides from my armpits; but it was the sudden hate that I felt for this inhuman old woman that allowed me to keep my self-control. The balcony concealed from us the movements of the two men in the street, and for a few minutes I resumed counting, as is my habit, in multiples of three, so as to break up the time that would go by until the elevator would start.

Madame Feston broke the spell by turning towards me and saying, in a bitter-sweet tone: "You've again left the light burning in the bathroom...if that goes on much longer, I'll have the current cut off at the end of the month."

Through the window, Paris was blue, grey, green, and white. The penitent angel had an absent stare, indifferent to the goings on of the brute. He was waiting the hour of awakening to become a demon and shake off the vermin.

SATURDAY: Although it's only ten in the evening, there isn't one café open within a kilometer.

The blackout is so complete that I walk with hands outstretched ahead of me, like a blind man. At the *place de l'Étoile*, to find the *avenue Wagram* from the *avenue Kléber*, I have to count the sidewalks and streets: *Léna Marceau, Champs-Élysées, Friedland.* A few shadows, like flies, remain festooned around the *Wagram Métro* entrance that remains, as in the past, the *Métro* station of dates. But it is no longer the general meeting-place of love and pros- *(Continued on page 216)*

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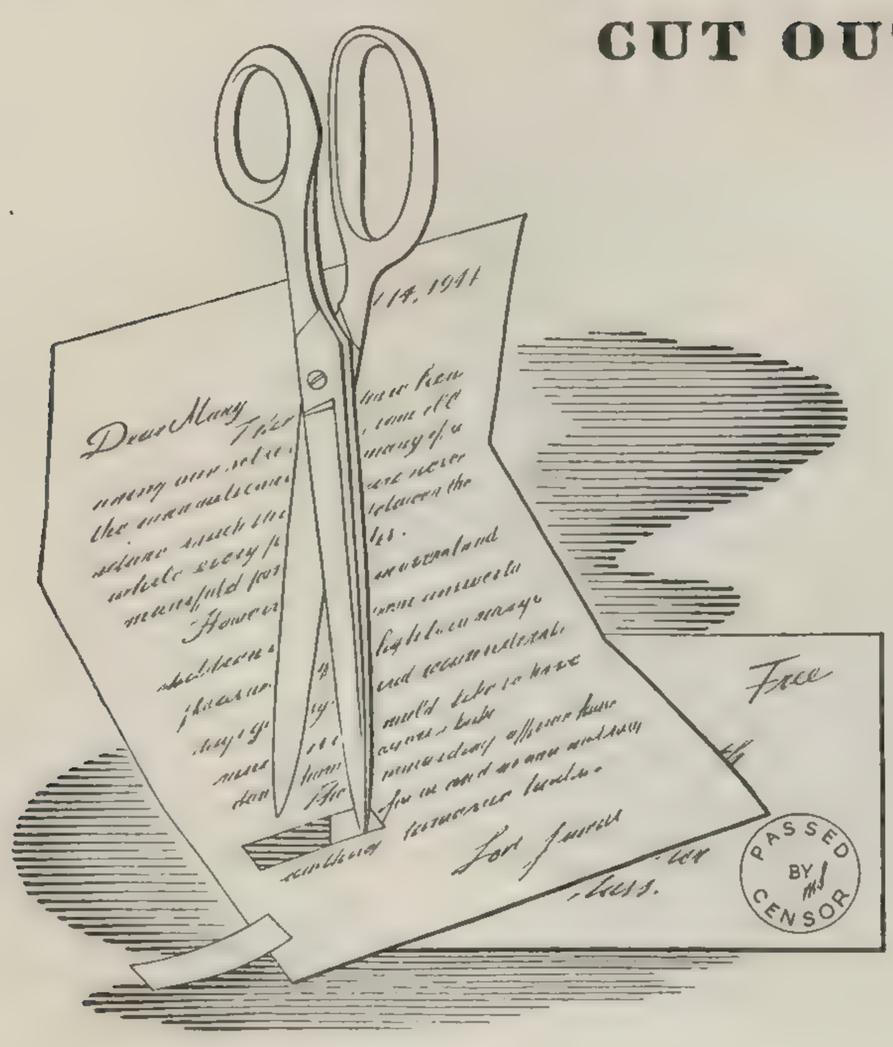

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PART OF THE PLAN

(Continued from page 145)

ermine scarf as if it were white piqué. Ermine behaves best, this year, when treated nonchalantly.

• Plan your bag in relation to your entire costume. A huge leather shoulder bag may be too much harness for a very feminine hat. Try one of the new little box-bags, that look like outsize vanity cases. Others are shaped like grape baskets, like tambourines, like hat boxes, like miniature R.F.D. boxes, like lunch boxes (see the double lunch-box bag of blue wool on page 144). Day bags are often of wool; evening ones, of satin, faille, jet, or beads. Your bag might be some-part fur—a drawstring bag of knitted wool with a fur base, like the one on page 146.

• Plan your gloves for more than hand-warmers. Wonderful with a mink coat are long beige jersey gloves as casual as lisle sports stockings. When you wear your new bright damask dinner skirt with a black jersey sweater top, muffle up with black jersey gloves and a jersey turban so that your upper half looks completely swathed. Grey jersey gloves are perfect with a grey jersey dress. And fur gloves do legerdemain for a furless coat. Try Persian lamb gloves with palms of suède, or suède gloves, with cuffs of nutria, mink, Persian lamb.

• Plan to make the most of fur accessories. Have, perhaps, an at-home sandal of brown-and-white pony skin. A waistcoat of leopard warms your heart —and lifts a black or beige costume very high. Gets along well with country slacks, too. And a fur belt can work all day, at the waist of a wool dress or tunic-suit, and then go out for a festive evening looking wonderful with a simple black dinner-dress.

SEVEN SUMMER DAYS

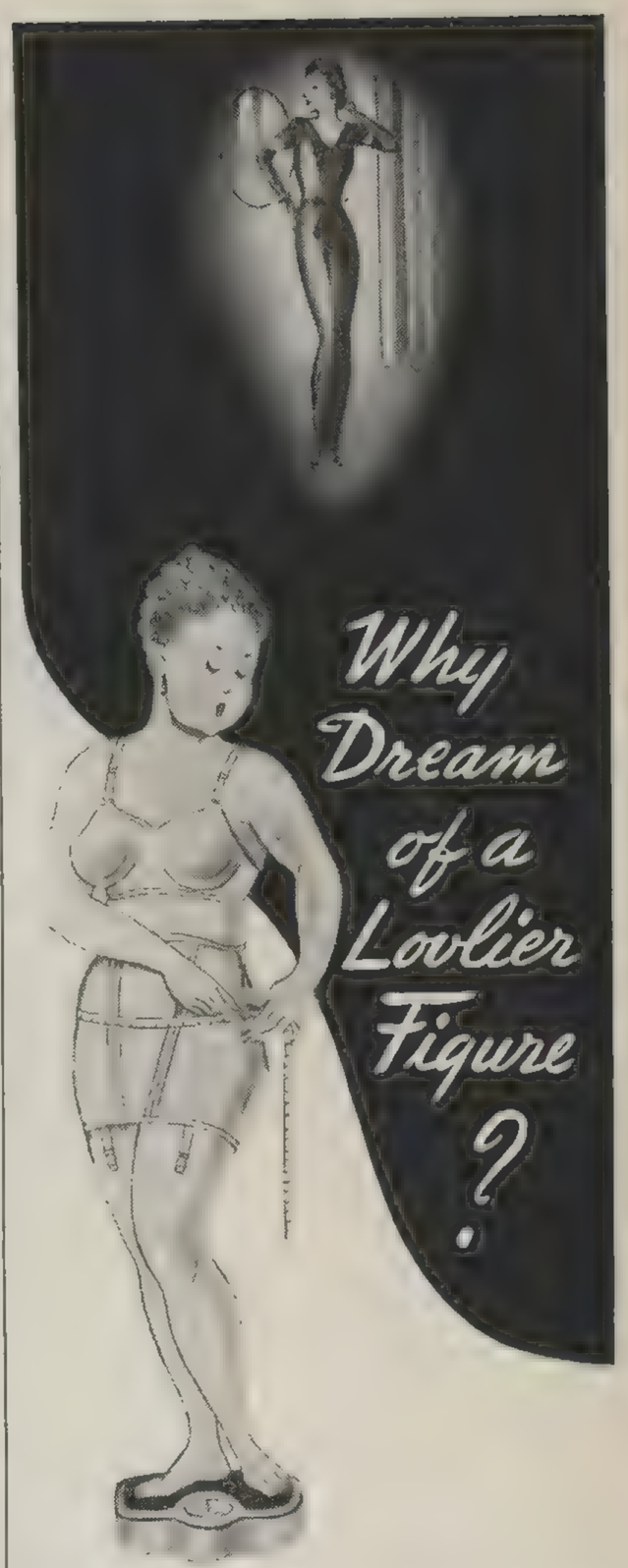
(Continued from page 215)

titution; these dates are now full of mystery and boredom.

Down in the station, around the ticket-booths, there's the *Feldgendarmerie,* standing around with its legs straddled wide. And then, at the entrance to the platform, inspectors. I get by without any trouble, but behind me the net closes on others. With so much discretion and so few words, the whole business becomes like a pantomime.

At midnight, at the curfew, the last shadows vanish into the corners of buildings. The light is covered; it is brooding beneath the cinders. And while the Germans are seeking the night of Paris at the *Brasserie du Tyrol* on the *Champs-Elysées* and at *La Vie en Rose* in the *rue de Clichy,* all the way from La Villette to Malakoff, and from Vincennes to Saint-Denis, a spider is weaving its web, the threads of which cover the whole of France, and where the green flies will come to get caught.

And only cats that can see in the night recognize that the angel is a demon.



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You forget the disagreeable things usually associated with reducing when you use the Ayds Way. You eat the foods you like yet get slimmer without exercise. And the Ayds Plan works!

★In clinical cases conducted by medical doctors, more than 100 persons lost an average of 14 to 15 pounds in a few weeks with the Ayds Plan.

With the Ayds Way you don't cut out bread, potatoes, gravy or any meals, you just cut down on them. Ayds before meals dulls the appetite, yet Ayds provides vitamins A, B_1 and D and minerals.

Thousands have used the Ayds Plan with gratifying results. If you are not delighted, money back on very first box. *Economy (Triple) Size,* $5.50. Regular size, $2.25. At leading department and drug stores.

NO EXERCISE

NO DRUGS

NO LAXATIVES

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World's Most Beautiful Cordial

RED HORSE TWIG*

Fine Crystallized Liqueurs

PEPPERMINT SCHNAPPS
KÜMMEL
CREME de MENTHE
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CHICAGO, U.S.A.

ONCE A SOUTHERNER, WHAT NEXT?

By Ross Williams

TRAINS are, I realize, scheduled for essential travel and not for pleasure. But once legitimately aboard, you may as well enjoy the conversation that rolls along with the wheels. For America's voice has moved for the duration out of the drawing-room and into the day coach, where soldier and civilian, shoulder to shoulder and suitcase to collarbone, break down and tell each other all about themselves.

Even the day-coach speeches consisting of, "Are you kiddin'?" and "You ain't kiddin'" are better than a lot we can all recall. I've noticed, travelling to Army camps both North and South, the definite conversational patterns that most of the soldiers follow. The preliminary references to wolves (they're against them), and to Dorothy Lamour. The revolt against chow, and the pride of regiment. The pocket-sized pictures, stories of home, and the offer of chewing-gum or candy "entirely on me, and I'm not a fresh guy or anything, either." Then, friendship established, they all want to talk—at least, to me—about the differences between the North and the South. It seems, on trains, that all the Northern boys in the country are being sent southward, and resenting it. And vice versa. Is this a real enmity or, I ask myself, are they kiddin'?

Now, I was born in Georgia and never allowed to forget it, though I came North at the age of thirteen months. So for hundreds and hundreds of railroad miles I have sat, my loyalties reeling, while North and South were explained to me. I'd be talking to, perhaps, a Maine private, liking the sound of his voice telling about the good things his mother cooked at home, and then it would come: "Stay away from those crazy rebels down there, Miss. I really pity you where you're going. I know. And they're sending me back down there now."

Still the nice Maine sound of him in one ear, and in the other one DIXIE! which my Mother greets to this day with a double buckwing shuffle. And as Maine goes pleasantly on, the memory of the terrible time when I was five, and my Indiana stepfather whistled "Marching Through Georgia" and I innocently danced to it. And after Mother came into the room and exposed him, and after I had stopped crying—the sweet, reasonable sound of her voice saying, "Naturally, there's no reason for this child to have heard a song like that. '*Stealing* Through Georgia,' the devils!" she added. I can hear it still.

The train stops. "Goodbye, Miss, I get off here, and remember to look us up in Maine like I said." Yes, yes. Goodbye, Maine. Goodbye, defender of our Nation, solid citizen, master mechanic, mother-lover, candy-bar buyer, and lovely guy. And damn mean and narrow about the South, too.

They leave the lights on all night. They are on when I wake, facing the nicest, roundest face I've seen in a long time. The smile is so pleasant that I feel comfortable though the smiler takes up three-quarters of the seat. She looks as though she wants to talk, so I push my hat further back, out of my eyes, and *(Continued on page 218)*

Dear Sir:

Sportsman Shaving Lotion imparts a glow to the being as well as the skin . . . It does its specific job so well that you just feel better generally . . . Gives to every detail of grooming a lift you've never known before. A unique masculine fragrance . . . At better stores.

Sportsman
TOILETRIES FOR MEN

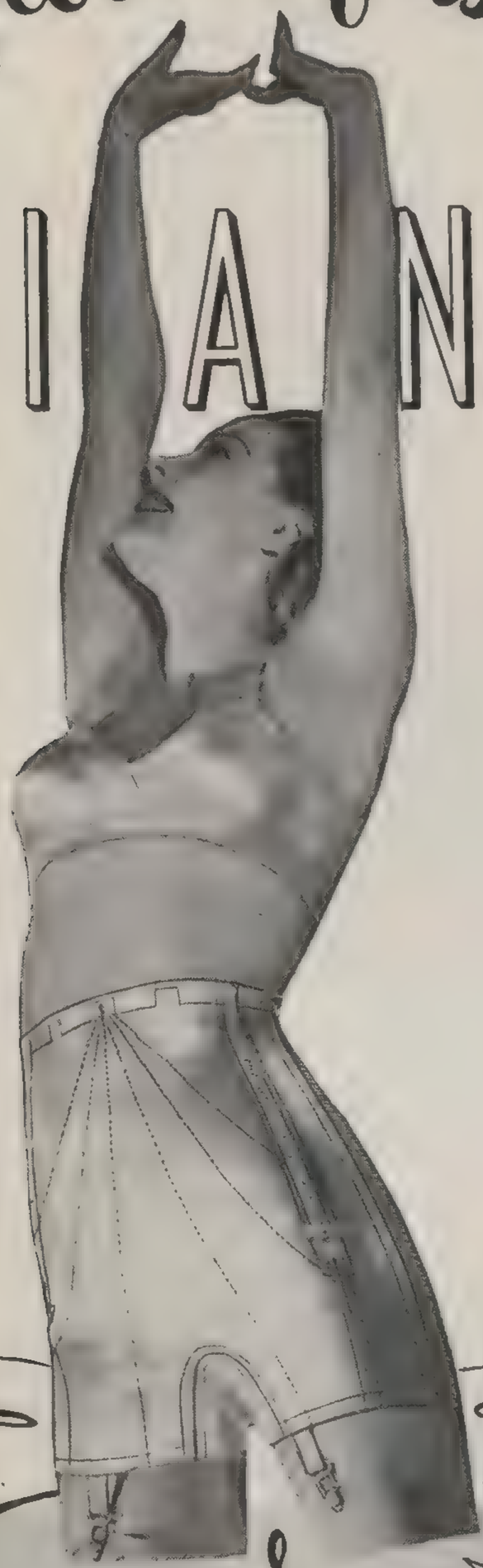
Distinctly Masculine

Decidedly Correct

JOHN HUDSON MOORE, INC. • 663 FIFTH AVE. • NEW YORK 22, N. Y.

flower fresh

DIANA



the daintiness girdle

This is the wonderful panty girdle that you can refresh after every wearing, because the crotch is detachable and can be washed like a handkerchief. What a joy for you who have formed the "daintiest habit" of rinsing out stockings and undies daily! And, best of all, DIANA Girdles slim down your waist and hips to a smooth minimum yet give them that envied, natural look.

At leading stores everywhere . . . $5.95
Additional crotches available at 59c

Diana Brassieres made of fine rayon satin, A, B and C cups $1.50

Slightly higher west of the Rockies

For free illustrated booklet V-2 and for name of store nearest you, write:

DIANA *Corset Company, Inc.* 1 EAST 33rd STREET • NEW YORK 16

ONCE A SOUTHERNER, WHAT NEXT?

(Continued from page 217)

we watch each other reflected in the window. She starts the conversation: "Hab'm got but seb'm sons." I smile congratulations. "Four in the Army, two in the Navy, and one boy home with me. He's a good boy, too, but he's right young yet." My one two-hundred-pound Army husband seems suddenly small, but I tell her about him anyhow. Already we are old friends, and we break an Oh Henry bar together and mourn together the fact that the coach is locked off from the rest of the train and from the hope of getting any breakfast in the dining-car. It is a bond between us.

Just before her stop, she gives me a long, cunning look, and asks me if I was born in the South, raised in the North. I admit this. "I knew it," she says. "You're a nice girl, and it was a real pleasure talkin' to you." She wags her head and smiles. "I just *knew* you must be from the South, one way or another. Goodbye, hon."

Goodbye, and actually you are a hon, too. But, after all, people aren't *ogres* in the North. Some of us—some of them—are quite nice....

Last summer I came to Texas to live near my husband's camp. All the other trips to all the other camps had been short skips of a week or less. This time I was going to stay for probably months and months. I came by air, and, somewhere below the Mason-Dixon line, priorities put me off the plane, into the dawn. I saw dimly that the place was ugly, and the airport ladies' room was a chamber of horrors. But when the lunch counter opened, I had a heavenly cup of coffee served with soft, pleasing "Yes, Ma'ams," and when I went out and watched the sunrise from a little park across the road, it seemed to me that the birds sang more sweetly than Northern birds. I changed routes and caught another plane, bound for Houston, and, as the intricate geometry problem of Louisiana untangled itself far underfoot, I leaned back and relaxed and began to feel quite Southern.

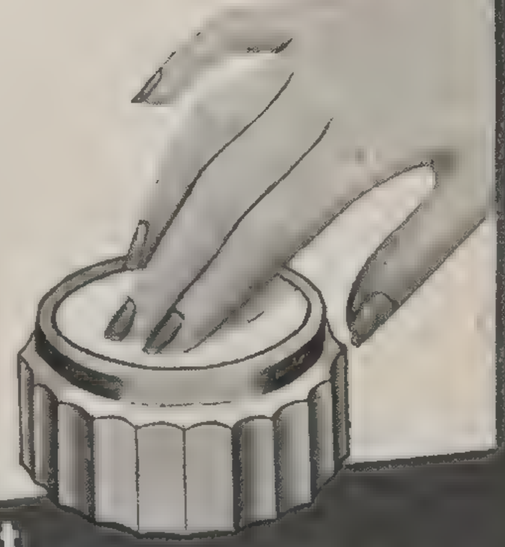
Later, the bus between the Houston airport and the city proper was full of the nicest-talking men, none of whom understood a word I said, though I clearly told them where I wanted to go. They smiled and held their hats as I repeated the town's name again and again. Finally, one of them stumbled on the right name, and they became a committee, dedicated to help a lady through thick and thin. And, using a loose, Mairsie Doats sort of translation, we were able to communicate most pleasantly with one another all the rest of the way. On our arrival, one of them carried my bag into the station, and one lifted me in after it by the elbow. Then they all stepped back, hat over heart—as though I were a flag—to let me pass out of the station again, this time headed for the right terminal—blocks away. *(Continued on page 219)*

NEW...a CREAM DEODORANT

which Safely helps

STOP *under-arm* **PERSPIRATION**

1. Does not rot dresses or men's shirts. Does not irritate skin.
2. No waiting to dry. Can be used right after shaving.
3. Prevents under-arm odor. Helps stop perspiration safely.
4. A pure, white, antiseptic, stainless vanishing cream.
5. Arrid has been awarded the Approval Seal of The American Institute of Laundering for being harmless to fabric.



Arrid is the largest selling deodorant

Guaranteed by Good Housekeeping

...Buy a jar today... at any store which sells toilet goods.

39¢

Also in 59c jars

ARRID

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Superfine

Tooth Paste

A famous French formula that cleanses your teeth thoroughly. The tangy, *different* flavor leaves your mouth sweet, clean, fresh.

Tube, .35—3 tubes, 1.00

Arden

ONCE A SOUTHERNER, WHAT NEXT?

(Continued from page 218)

War has made the Houston bus terminal (the right one) confusing. However, after dwelling in it for seven hours, I got out of it by the grace of a Negro porter, who got me onto the right bus and left me with the words, "Now, don' you worry no more, Ma'am," the nicest thing anyone had ever told me. The crowded bus began to shake, jarring body and mind. A few sensible brain-cells tried, in vain, to tell me that it was the War Between the Nations—not the States—that made everything so difficult. "Southland, go chase a nightingale," I thought. "Go catch a lil' o' honeysuckle rose and let me out of this trap. Well anyway, let me get some sleep." I did. I woke after a few hours of bumping along, and looked out at the sky. The stars that night were big and bright. There was a cool breeze. The heavens seemed very near, and in a few hours my husband would meet me.

Where Do I Live. . . .?

If you don't want to read about how he failed to meet that midnight bus, after meeting all the others all day long, because he was told there would be no midnight bus, and how politely the driver explained his inability to direct me to my new house because he never *could* remember the name of that street (where he had lived, he said, for thirteen years) you can skip this, and my comments at the time. Well, I think I will skip those comments, too. Because, in all fairness, after I had been taken to my house, bag and baggage—and I felt like both—I had a fine time, and everyone was wonderfully kind. Our landlord never complained, never explained, never spoke to us except to ask us if we'd like to sit, when we paid the rent, or if we could use some okra or persimmons. And he called me "My Lady," the words soaring out of his mouth with the greatest of ease. It always made me feel marvellous.

I was happy there, even felt that I belonged, in the South and in that house. And then, one day, I had a curious through-the-looking-glass sensation. I was asking the post-office people why my Special Delivery mail never came that way, but wound up later in General Delivery. The post-office people murmured softly among themselves, and then told me. The reason, they said, was that I didn't live where I said I lived. There was no such address; never had been.

I found my way back to the house, as I had done several times a day for two months. There it stood, right in the same place. I sought out the landlady. "I know it's silly, but where do I live? I mean, what's the address here?" She looked not at my eyes, but at the top of my head. I had gone hatless out in the noonday sun. She told me the address, the same one printed on all the errant Special Delivery mail.

"Just how long have you lived here?" I asked her.

"Let's see—twenty-six—no, twenty-seven years."

"Thank you very much."

"Won't you come into the parlour for a minute?"

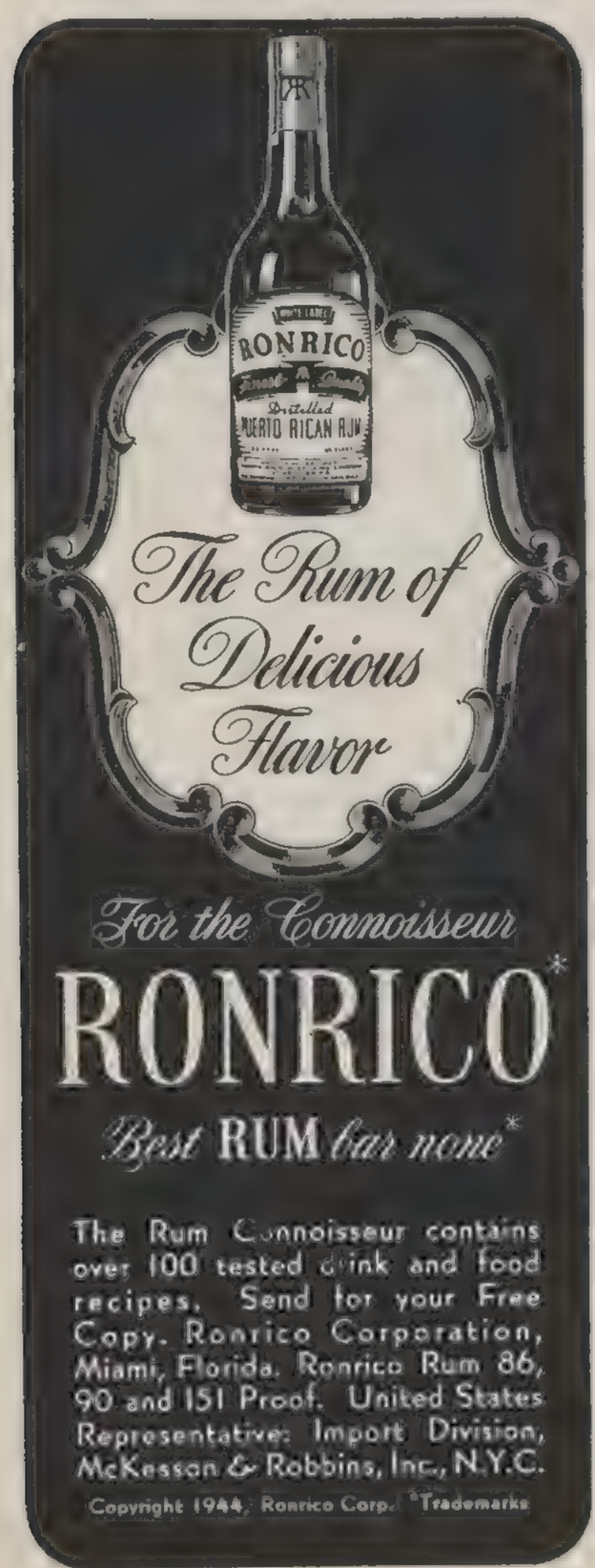
"Why, *(Continued on page 220)*

A Habitmaker*---

Double or Nothing

The odds are in your favor in this or any other dress that bears the Habitmaker label. Urbane classics with a fashion fillip all their own. Tailored treasures that wear forever. Always made with those blessed "free action sleeves"*. To see other styles write for the Habitmaker booklet to ADLER & ADLER • 550 SEVENTH AVENUE • NEW YORK 18

*Reg. U. S. Pat Off.



ONCE A SOUTHERNER, WHAT NEXT?

(Continued from page 219)

no, I believe I'll just go lie down for a while."

"Yes, you do that. The sun is real hot today."

I lay still and thought of the grandeur that is New England and New York.

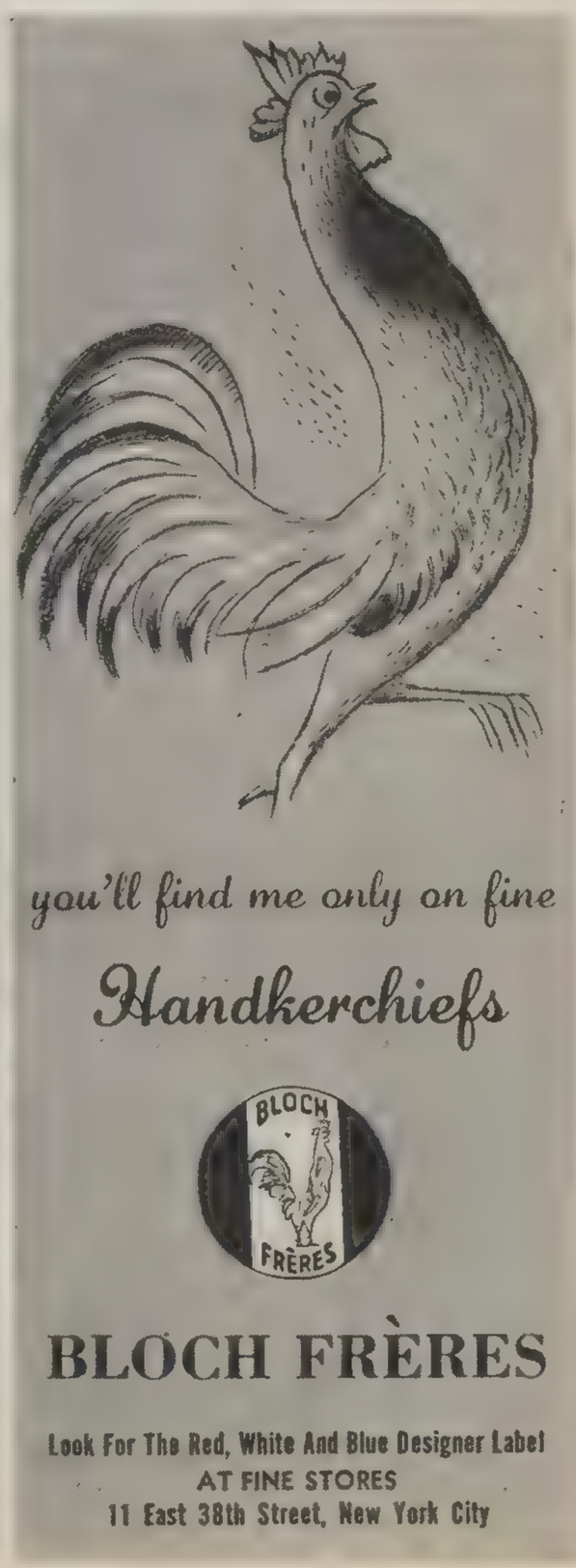
You might think, from the post-office incident, that signs are not highly thought of around here. But there is a distinction. It is the *street* signs that are not popular. *Other* signs are admired, even venerated. Take the case of the O.K. Café. This is a long building, only dwarfed by the size of its O.K. sign. It is a rooming-house—has been for several years, but the sign was there before the roomers. It stays.

And there are other signposts, many of them of great charm—not to be seen in the spit and polish New England villages I have known...the scene of the old cars' home, like an elephants' graveyard, just off the main street of town. I suppose that the bodies are waiting to be used as spare parts, but the look of the place never changes except in midsummer, when morning-glories (or some lush, voracious cousin) take root, springing up through the upholstery, threading their way through the spokes of steering-wheels, curling out of windows and onto roofs. When they twine through the four wheels of a stately Model T, and the rim of the spare as well, it is a chariot. It keeps occurring to me, when I walk past this place in the summer, to write Georgia O'Keeffe and tell her about the car-eating flowers. And she understands that morning-glory pink.

...Sprays of live tracer bullets and flares from the camp's infiltration course, under which the soldiers crawl on their stomachs—beautiful fireworks anywhere on any evening, but Oz-like seen by moonlight through palm-trees, over still water—fish jumping in the foreground, and bullets (though you don't believe they're bullets) making pretty little silver fountains further out in the bay. Maybe this insistent gentleness of land and air and speech and spirit contributed to making the shock of the Civil War so terrible for the invaded Southerners.

Mother was right about the friendly Southern people. Two instances of really inspired cordiality came my way in one week. I was looking for a place to use my typewriter, and asked if there was a bit of office space available in this crowded town. Someone said that I *might* approach the town's leading lawyer, which I did, feeling rather pushy. He listened to me for a few minutes, then led me to a large room. "Here, let me dust this desk off before you move in," he said. And here I sit.

A few days later I heard that the lady at the Chamber of Commerce was trying to reach me. I found out that she wanted to lend *(Continued on page 221)*



ONCE A SOUTHERNER, WHAT NEXT?

(Continued from page 220)

her apartment to some friends of mine she had never seen. I'd been hunting all over town for a place for them and their new baby, with no success. She was going away for a short time and wanted them to feel right at home in her place because she had met me (when I went to her, sheepish-faced, to report the loss of all our ration books), and she was sure that any friends of mine would be nice people, and therefore welcome to her house. If you have ever walked hopelessly through the black forests of No Vacancy signs around an Army Camp, you will know what that offer meant.

Most welcoming of all are the Southern Child and the Southern Animal. I hardly ever walk to town without picking up one or two of each. I am careful never to speak to the dogs for fear of inadvertently adopting one; they will get up out of the dust and walk with you for miles if you glance at them. There is a grey cat who meets me a block from my office and walks as far as the USO with me, and several others who regularly come down from porches for a short inspection.

Children start conversations all along the road, asking your name and if you'd like to stay and play. A few weeks ago I heard a voice say, "Wait a minute till I get down out of this tree," and down dropped a small blonde. "I think there's a cricket around here," she said. "Don't you want to wait and see?" Memorable invitation, though we never did find the cricket. And yesterday a little girl called out that she would walk to town with me. As she drew alongside I remarked on the beauty of her plaid raincoat. "Yes, and do you know I haven't got a stitch on under this," she said, "not a stitch," and she laughed and laughed in the most comradely way. She had soiled her dress with syrup which ran off a biscuit, and she wanted me to come have some, too, at her house one day. So all in all, I like it here. And I believe that those Northern boys on the trains were, after all, kiddin'.

And I want you *all* to come see us, you hear? It's a small white house with a blue door, and it's...well, you know where the ice-plant is? Well, you don't go that way anyway, but more out in the direction of that yellow house with the seashells stuck in the concrete part that holds up the porch. Then turn there and head out towards Lee Beckett's place. Don't know where Lee Beckett's place is? Then I surely don't know how...Well, look now. Just go out that way and ask anybody. And you be sure to come see us now, you hear?

ERRATUM

VOGUE regrets its error in the August 1 issue, stating that the fur tax was 30 per cent; happily acknowledges it to be 20 per cent.

Pauline Gordon Brassieres

brassieres to flatter every figure

at better stores - from $1.25

PAULINE GORDON CO., 112 MADISON AVE., N.Y. 16, N.Y.

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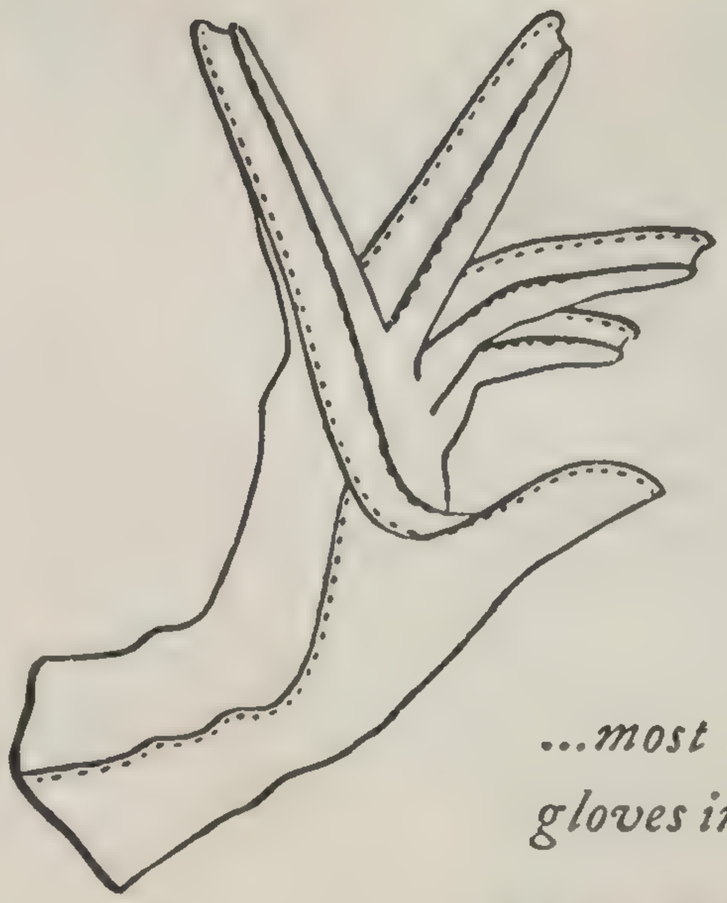

...most comfortable gloves in the world!

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GLOVES SINCE 1854

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Functionally smart 14-GORE CLASSIC featuring an action back with yoke eased by six darts. Its bevelled gold-color buttons and bow-pocket accents are handled with distinguished simplicity. In *Joycenette,** a HAYMAN Fabric of Tubize Certified Rayon. Black, Centaur Red, Argos Blue, Arcadia Green, Homer Beige.

Sizes 12 to 20, 38 to 42.

Under $10

By Joyce Hubrite

HUBRITE INFORMAL FROCKS, Inc.

Boston 18, Mass. New York 1, N. Y.

*REG. U. S. PAT. OFF.

VOGUE'S JUNIOR FASHIONS

Vogue's Junior Fashions, shown on pages 160-165, can be found in many shops throughout the country. In the list below, numbers 1 to 8 after the store names indicate the particular clothes available at each of the listed shops.

ALABAMA

Tuscaloosa . . . . Louis Wiesel, Inc., #7

ARKANSAS

Little Rock . . . The M. M. Cohn Co., #2

CALIFORNIA

Beverly Hills . . . Saks Fifth Avenue, #4
Los Angeles . . . . I. Magnin & Co., #2
Oakland . . . . . I. Magnin & Co., #2
San Francisco . . . H. Liebes & Co., #1
I. Magnin & Co., #2

COLORADO

Denver . Denver Dry Goods Co., #2, #6b, #7
The May Company, #5

CONNECTICUT

Hartford . . . G. Fox & Co., Inc., #2, #4

DELAWARE

Wilmington . Arthur's Apparel Shop, Inc., #6a

DISTRICT OF COLUMBIA

Washington . Julius Garfinckel & Co., #1, #2
Woodward & Lothrop, #4, #7

FLORIDA

Tampa . . . . . Maas Brothers, #6b

GEORGIA

Atlanta . . . . . Davison-Paxon Co., #1
Rich's, Inc., #2

ILLINOIS

Chicago . . Carson Pirie Scott & Co., #2
Mandel Brothers, #6a
Saks Fifth Avenue, #4

INDIANA

Evansville . . . . . DeJong's Inc., #7
Fort Wayne . . . . Wolf & Dessauer, #7
Indianapolis . The Wm. H. Block Co., #2, #5
H. P. Wasson & Co., #7
Lafayette . . . . . Loeb & Hene Co., #7
Muncie . . . . . Ball Stores, Inc., #7

IOWA

Cedar Rapids . . . . . Craemer's, #6a
Des Moines . . . . . Younker's, #7

MARYLAND

Baltimore . . . . . Hutzler Bros. Co., #4

MASSACHUSETTS

Boston . . . . Wm. Filene's Sons Co., #6b
Jays, Inc., #4, #6a
Springfield . . . . Forbes & Wallace, #4

MICHIGAN

Ann Arbor . . . . . Goodyear's, #4
Detroit . . . . . Saks Fifth Avenue, #4
B. Siegel Co., #6b
Grand Rapids . . Herpolsheimer Co., #6b

MINNESOTA

St. Paul . . . . . Field-Schlick, Inc., #4

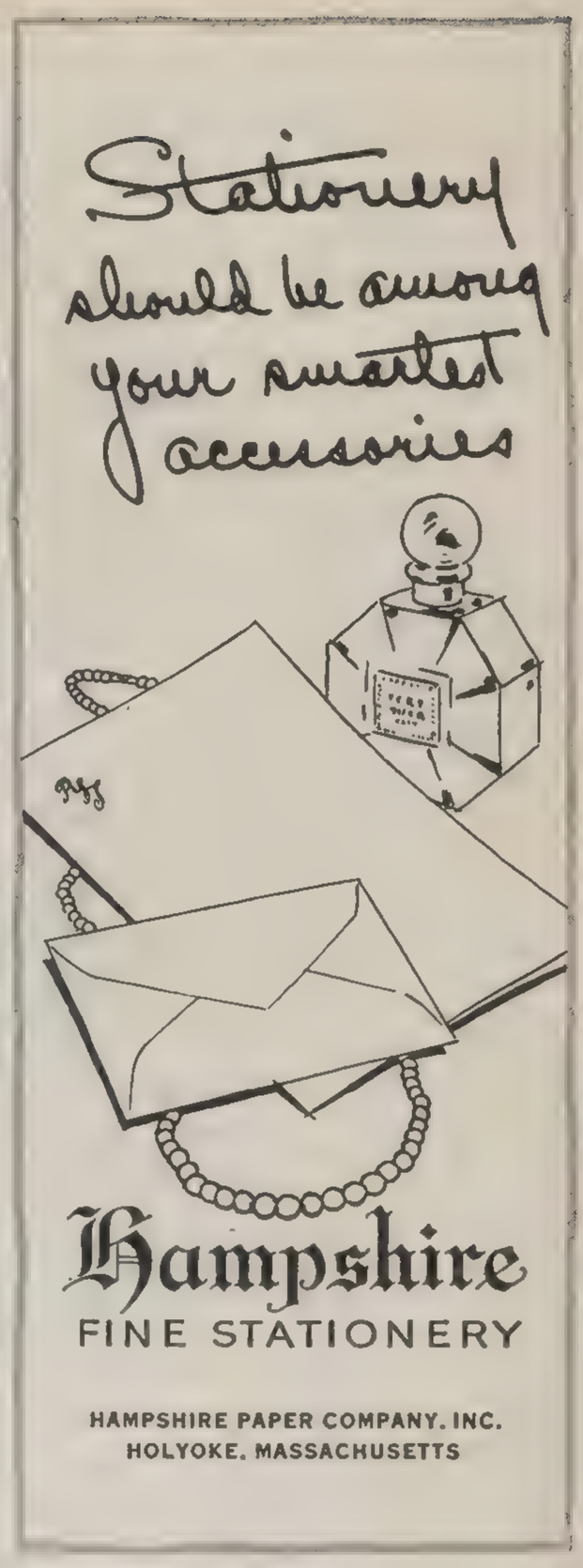
MISSOURI

St. Louis . . . Stix, Baer & Fuller Co., #4

NEW YORK

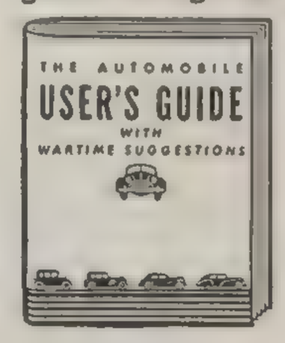
Binghamton . Hills, McLean & Haskins, #2, #7
Buffalo . . . . . Flint & Kent, #2
Elmira . . . . . The Gorton Coy, #4, #7
Rochester . . Sibley, Lindsay & Curr Co., #2
Utica . . . . . Doyle-Knower Co., #7

(Continued on page 223)



Will Your Car Outlast the War?

As a wartime service to owners of ALL-MAKES of cars, General Motors offers a new edition of The Automobile User's Guide, containing 196 practical suggestions on such subjects as *how to get better gasoline economy, how to prolong tire life, how to keep your car in the best operating condition, how to preserve exterior finish, etc.*



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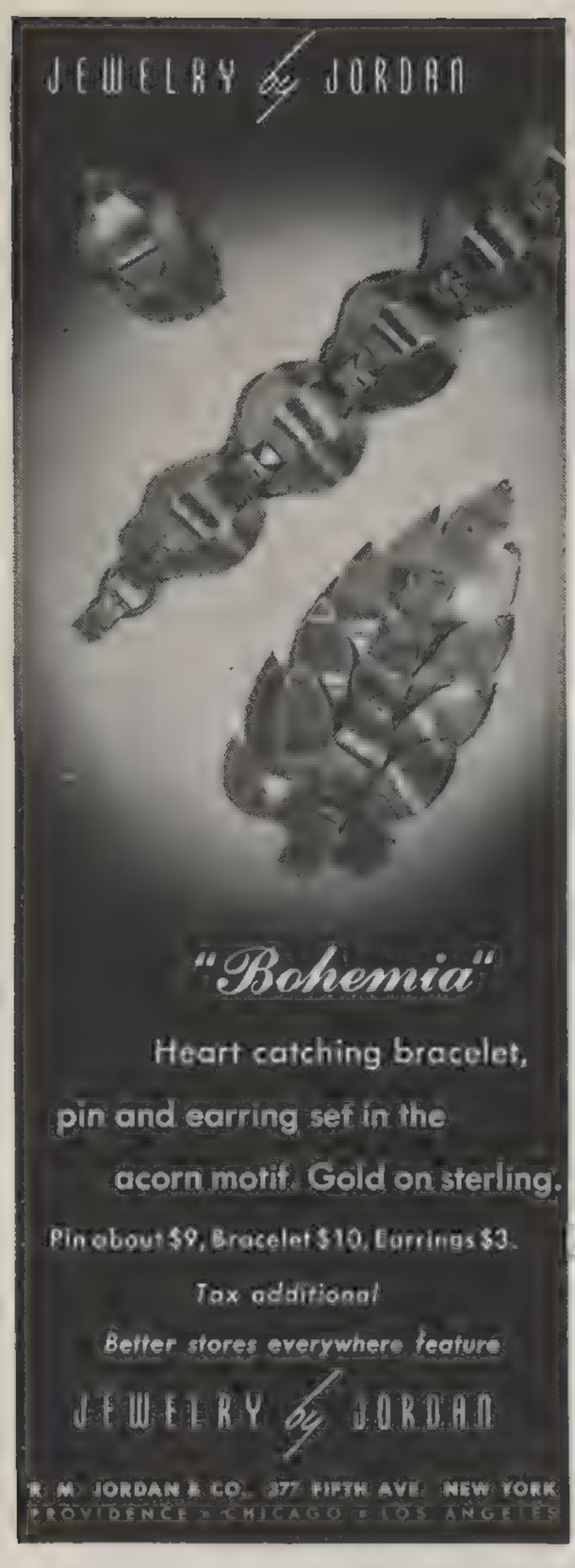
Please send FREE COPY of new 64-page "AUTOMOBILE USER'S GUIDE"

Name.....
please print

Address.....
please print

City..... State

Make & Model of Car Owned.....



VOGUE'S JUNIOR FASHIONS

NORTH CAROLINA

Durham . . . . . Ellis, Stone & Co., #7

OHIO

Cincinnati . . . . H. & S. Pogue Co., #2
The John Shillito Co., #7
Cleveland . . . . The Halle Bros. Co., #2
Dayton . . . . The Rike-Kumler Co., #7
Portsmouth . . . . Marting Bros. Co., #7
Toledo . . . . . Lasalle & Koch Co., #6b
Zanesville . The H. Weber Sons & Co., #7

OREGON

Portland . . Meier & Frank Co., #6b, #7

PENNSYLVANIA

Allentown . . . . Hess Brothers, #2, #8
Altoona . . . . . Brett's, Inc., #3, #7
Hazleton . . . . . Wears, Inc., #6a
Johnstown . . . . . Penn Traffic Co., #2
Lancaster . . . . . Mary Sachs, #8
Philadelphia . . . . . The Blum Store, #1
Strawbridge & Clothier, #5
Pittsburgh . . . . Joseph Horne Co., #5
Kaufmann's Dept. Stores, Inc., #2, #4
Wilkes-Barre . . Fowler, Dick & Walker, #7
Washington . . . . . Hal Lewis, #8

SOUTH CAROLINA

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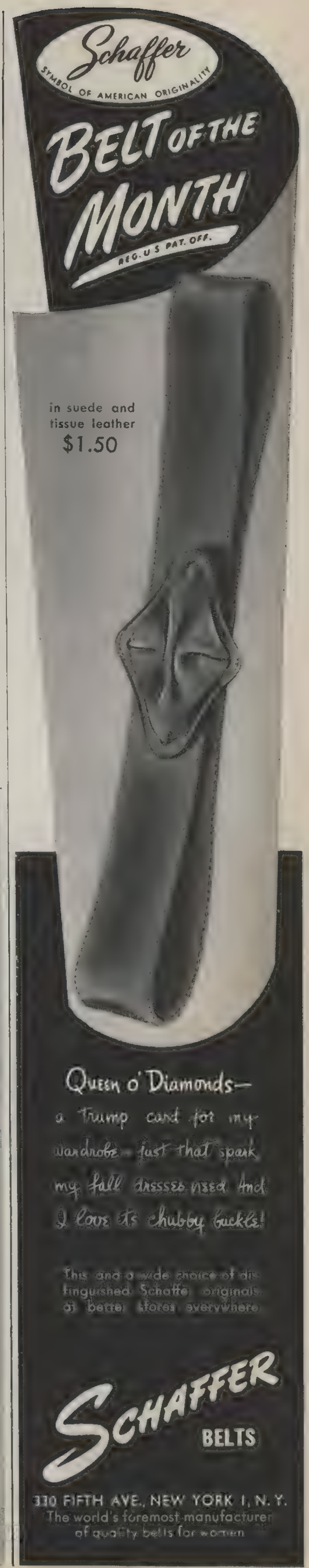

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FROM INDIA

A letter to Elsa Schiaparelli, from her daughter, Gogo, now with the Red Cross at an advanced air base

SINCE I wrote you last, I have been on an interminable train-ride. The temperature was 135° in the shade, which sounds terrific, and is. We'd stop for our meals and sit on the railway tracks. Sometimes an express train would come along and we'd have to run. Even if we almost passed out, we did see India better than most people, as we stopped practically every few miles. The minute we'd stop there would be hordes of Indians just staring at us and saying "Bakshish, bakshish" ("Tips, tips"). We passed a few tigers and monkeys who came right up to the train and glared. Well, when we finally reached our destination, where our headquarters are, the first thing we did was to de-louse ourselves!

I met a friend of a friend, a woman who was terribly nice to me and has asked me to stay there whenever I'm on leave, which is wonderful as it is the only air-conditioned place I've seen. She also let me copy some old "Schiap" dresses, and had them made up for me. We wear civilian clothes off-duty and I had nothing cool to wear. During the week we were there, we had orientation classes every day and G. I. dances almost every night till you almost dropped with the heat.

I am now at my permanent assignment having had a trip in a jeep that resembled a roller-coaster at Coney Island. We arrived here to find ourselves right on the outskirts of the deepest jungle in India with every type of wild animal. Jackals and hyenas howl all night and you can see their bright eyes in the dark. Everything is dusty and dry, although the humidity is 98°. You can find shade under mango trees, but between 12 and 4 P.M., the only place to be is in your room with an ice-pack on your head—if you can find ice! The monsoons break next month, and then it rains for four months solid. They say it gets a little cooler. Mrs. Neal, who is my Club director, Betty Ringland, and I were sent here to open a Service Club. We arrived to find nothing but an empty barn with clouds of dust blowing in from the road. So we have to start from scratch, pave the road, paint the furniture, construct a kitchen in three weeks. *(Continued on page 226)*

DON YERO

NEW YORK

Scarfs, Shawls — at America's Quality Stores

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C.O.D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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200	$2.00	5262	$ .75
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So every big or little thing you buy—that you can possibly do without—cuts supplies and bids prices up on what is left.

Rising prices spell inflation. And every inflation has been followed by a cruel and bitter depression . . . men out of work, homes lost, families suffering.

We don't want inflation: we don't want another depression.

4 THINGS TO DO to keep prices down and help avoid another depression

1. *Don't* buy a thing you can do without.

2. *Never* pay more than the ceiling price. Always give stamps for rationed goods.

3. *Don't* take advantage of war conditions to fight for more money for yourself or goods you sell.

4. *Save.* Buy and hold all the War Bonds you can afford—to help pay for the war and insure your future. Keep up your insurance.

A United States War message prepared by the War Advertising Council; approved by the Office of War Information; and contributed by this magazine in cooperation with the Magazine Publishers of America.

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FROM INDIA

(Continued from page 224)

Everyone suffers from an Indian affliction known as just "plain laziness," due to the heat and the fact that we are below sea level. So Lord knows when anything will get done. We were going to be put in a tent as that is the way the Army lives, but the three of us were rather put off by the idea of cobras and *criter* (deadly poisonous snakes), and other beasts coming in to visit us in the middle of the night. So we looked around and found a deserted temple of the sacred cows, which we are having converted into our home, by whitewashing it, putting in blue shutters, and gay curtains. There's a little porch, and a closed-in patio in the middle of which we are transplanting a mango tree. Unfortunately there is no plumbing for miles around, so the "conveniences" consist of a hole in the ground!

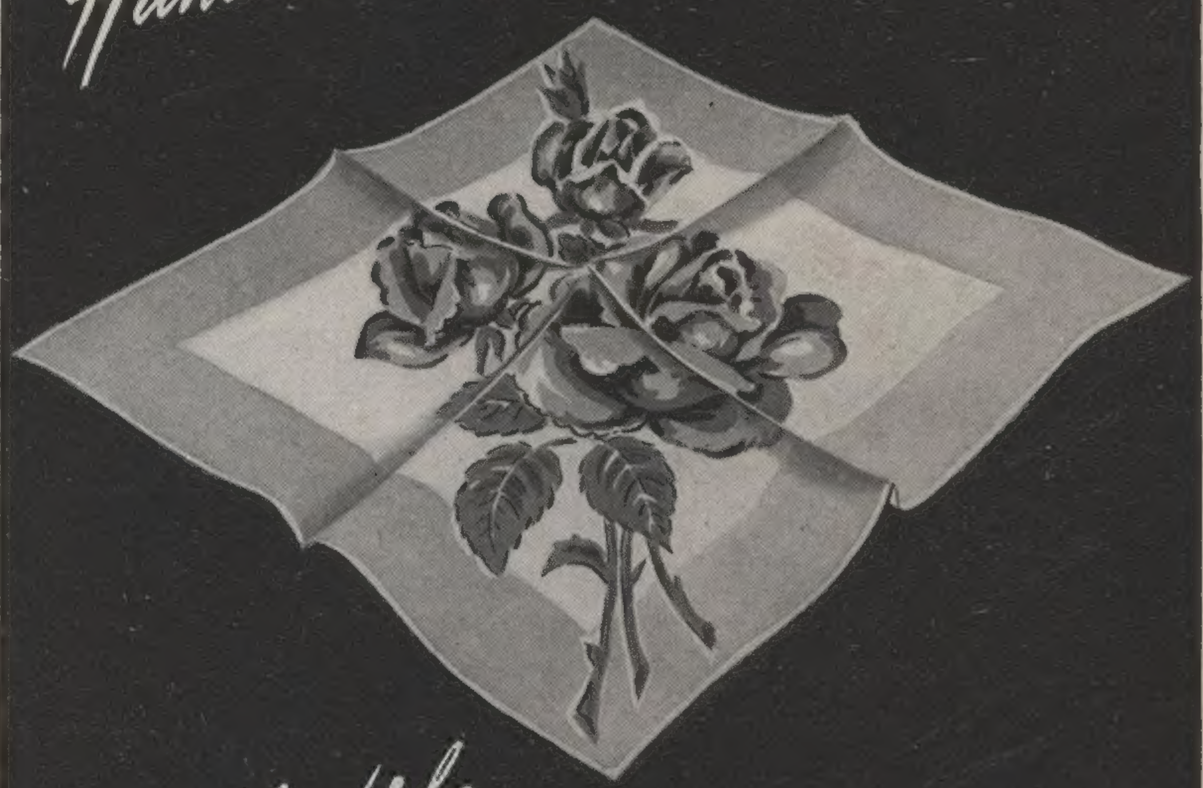
You might as well sell my bed as now the floor feels like a Beautyrest mattress, and I'll never be able to sleep on anything soft any more. Don't be surprised if when I get back, I suddenly squat in the middle of Fifth Avenue to talk to someone. I might even bring a cow into your living-room or a water buffalo! Our food consists principally of the latter animal (known as beef in the big cities), but they can't fool me! We eat under a tent, with the officers, by lantern light. The nights are beautiful right now.

Incidentally, this is the worst malarial district of them all, and we sleep under nets, wear long sleeves and pants after sundown. The drinking water is boiled or chlorinated and one has to wear closed shoes because of fungus growth and ringworm. Things really must be considered rough when the Army starts giving us one bottle of Scotch and one of gin a month to keep up the morale. Anyway it makes one feel like quite a pioneer!

Got a letter from Berry [Ed. note: Lt. Robert Berenson, "Gogo's" husband] who thinks maybe he can come by plane to see me. It sounds rather like Stanley looking for Dr. Livingstone, but Stanley did it, so there is no reason why Berry shouldn't be able to. They say civilization has progressed since that fateful meeting-in-the-jungle, but you'd never know it here!

Well, Mummy darling, I hope everything is going smoothly and that you are happy. This will certainly make a man out of me if nothing else. You can consider yourself the luckiest person on earth to be where you are. I know thousands right now who would give their right arm to be in your boots, so it's the job of the home front to keep things going. For my part, I think we are doing a big job, as the boys here have no advantages and are homesick to the point where an old barn, with a little comfort and home atmosphere, is sheer heaven to them.

Handkerchief of The Month*



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PEGGE PARKER, ace war reporter, is an expert on G.I.'s, camps, and Camels

By PEGGE PARKER

I AM writing this on a G. I. soap box after a day in a Tiger Division tank under simulated battle conditions that seemed awfully real to me.

I've also been up with the paratroopers, finding out what 1500-foot jumps are like . . . I've spent a week aboard a Liberty Ship, covering the Merchant Marine . . . I've flown on stunt maneuvers in a glider . . . run an obstacle course with tracer bullets practically grazing my head. It's all been plenty rugged and, take my word for it, that Camel tastes good when you get a minute out for a smoke. And the G. I.'s I've seen certainly seem to agree. Camel's their favorite*—and mine!

Little did I dream back in my girlish, organdy, pre-war days that I'd be riding as gunner in a tank.

Those paratroopers are wonderful!... they jump with only 1500 feet between them and the ground, nonchalantly as you'd light a Camel.

You give up the comforts of home on a job like mine... but one of them always goes along with me. Those Camels!

● Camel would like very much to have a date with your throat. It would like to demonstrate the mildness and coolness of its magnificent blend of costlier tobaccos—to *your* throat. Because *your* throat—and *your* taste—are surely the best judges of which cigarette is best for *you.*

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